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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC GRADES

Twenty-fourth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. XLVI—NO. 10.

NEW YORK, WEDNESDAY, MARCH 11, 1903.

WHOLE NO. 1198.



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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
HAUPTSTRASSE, 20A, BERLIN, W.,
February 14, 1903.



YESTERDAY was the 13th of the month, a Friday, and the anniversary day of the death of Richard Wagner. What wonder therefore if the revival of "Tristan and Isolde" met with a reversal? Ernst Kraus, who sang Tristan for the first time in his life, was so hoarse that he could hardly be heard in the heavenly love duet. The second act was done as best they all could, Dr. Muck hushing the orchestra with his quieting left hand. Then there was a long pause and at last Stage Manager Droscher came forth with the announcement that because of Herr Kraus' indisposition the first half of the third act had to be omitted. There was no comparison with the glorious performance of the work at Leipzig a week ago. But how about the people who thronged the house from pit to dome (a vacant seat not being visible in any part of the large auditorium), who had paid raised prices of admission for this memorial performance, which had been newly studied and newly mounted for the occasion? For many weeks before the 13th of February no ticket could be had for this performance for love or money and now all these people had to be disappointed, because the Tristan was hoarse! There is absolutely no reliance upon Kraus any longer for the reason that he has overshadowed himself. That he possessed a glorious voice there is no denying, but like the vocal spendthrift that he is, he did not keep house with it, and in fact if he had wanted to do so, he would not have known how to go about it. For Kraus has not learned how to sing; he is a son of nature, who never studied the difficult art of handling the human voice.

Knuepfer interpreted the part of the hapless King Marke with stoical repose in delivery and action, with more of this, in fact, than quite corresponds to the intentions of the late Richard Wagner. Vocally Knuepfer is a splendid King Marke.

Miss Plaichinger's Isolde offered no new features. She sang well and to a certain extent effectively in all lyrical episodes, but was decidedly wanting wherever the situation demanded powerful and exalted expression. The lady, however, was in unusually good voice, or at least her vocal organ sounded more brilliant than is often the case, because of the contrast with that of Kraus, who produced his tones with efforts as apparent as they were unavailing. Also Mrs. Goetze was in good voice. Baptist Hoffmann, as Kurwenal, is an excellent exponent of the part vocally, but histrionically he exaggerates to such an extent that he resembles more a hysterical handmaid than a hero. Dr. Muck's directing was discreet, but there were episodes in the orchestra where still greater restraint and, above all, more purity of intonation would have been desirable.

The new mounting was vastly superior to the rather provincial stage setting of "Tristan" at Leipzig last week. All of the new costumes were tasteful and the scenery, painted after designs by Quaggio, was picturesque and effective in the extreme.

Among the concerts of the week, as usual, the Philharmonic, under Nikisch's direction, was the most important and likewise the most enjoyable. Probably because of the appearance of Eugene Ysaye as soloist at this concert the large hall of the Philharmonic was completely sold out, for Ysaye is a great favorite here, and deservedly so, for he made Bruch's D minor Violin Concerto sound like real music, though in reality it is mighty poor stuff. Bruch should have allowed the G minor Concerto to remain his only one. A young violinist of the fair sex followed Ysaye's interpretation with a violin part of the concerto in

her lap. She was trying to mark down his reading and note the changes he made. Her pencil had a busy time of it, for rhythmically, and also in bowing, Ysaye did not adhere very closely to the original. This seemed to bother the young lady considerably more than Nikisch, who, as is his wont, accompanied admirably. Superior still, if that be possible, was the reproduction of Saint-Saëns' B minor Violin Concerto, which nobody in this world can play with the indescribable charm of tone, the rhythm, and phrasing and piquancy of Ysaye.

In the last two concerts Nikisch has not given us a single orchestral novelty. Why is this thus? Cannot he find anything worthy of reproduction, or does he think that Berlin just at present is getting more than its due in the way of "modern" concerts and compositions? Both reasons seem to be valid. In the Brahms F major Symphony Nikisch evinced at moments a tendency toward arbitrariness in reading, for he came in conflict with Bülow's and other "traditional" readings of Brahms in more than one instance, and more especially in the matter of tempi. However, his reading was sympathetic and interesting. A virtuoso performance of the most unadulterated kind, however, was the one of Wagner's "Siegfried Idyll," in which the Philharmonic Orchestra displayed as much euphoniousness and charm of tone as Ysaye had done on his violin. The clearness of the entire reading was only excelled by its purity and brilliancy. This reproduction was decidedly the gem of the evening.

Prof. Xaver Scharwenka does not often appear in public nowadays. He has given more attention to teaching than to piano practicing since his return from the United States. Nevertheless it would be unfair to say that he had neglected his technique, or was in any other way not a very satisfactory pianist. At a concert he gave last Wednesday night at the Singakademie he proved his versatility in works of the most divergent character. He was best in compositions which call for musical imagination, such as Chopin's F minor Fantasia, and the first, fourth and fifth of Schumann's "Kreisleriana." Delightful was also the performance of Mendelssohn's E minor Scherzo, op. 16, and of an arrangement for two hands, made by Scharwenka, of Schubert's Impromptu "à l'Hongroise." The piece itself, however, sounds fragmentary, and lacks in form. Scharwenka's Beethoven interpretations were musicianly. He played the E minor and the Appassionata Sonatas.

The program opened with a revised edition of Scharwenka's E minor Sonata, op. 46, for piano and 'cello. Only the Andante in C seemed worthy of the applause bestowed upon it, while the two other movements are hardly more than pleasing salon music.

A 'cello sonata of greater depth and merit in the way of workmanship is the one in F major, op. 37, by Robert Kahn, which, with the composer at the piano, had its first performance at the ninth popular chamber music soirée of the Hekking Trio organization. This sonata is free from all seeking after virtuoso effects, and the two instruments are treated absolutely on a par. In form and workmanship this 'cello sonata of Robert Kahn belongs to the best of modern chamber music compositions. The invention, it is true, is not of a very important nature, but it is never trivial, and the sonata as a whole sounds fluent and euphonious.

More entertaining chamber music was given by the Waldemar Meyer Quartet at their fifth soirée at the Singakademie. The playing of this excellent organization has been described before, so it is only necessary to mention that, besides the Mozart D major and the Haydn C major

Quartet, the program contained as pièce de résistance Schubert's lovely "Trout" quintet. The piano part was in the hands of the court pianist, Miss Martha Remmert. She proved to be a musicianly, clever and delightful chamber music performer.

Among the other pianists heard during the week was the promising youngster Arthur Rubinstein. Young Arthur (no relative of the late Anton, by the way) should become a pianist who will do honor to his name. He has made immense strides forward since last he played here. The second book of Brahms-Paganini Variations were done with remarkably clean technic. Equally astonishing was the maturity of conception displayed in Beethoven's E minor Sonata, and in Brahms' B minor Capriccio and B flat minor Intermezzo, from op. 117. With a little more strength and variety of touch this Rubinstein boy would even now be a great pianist.

A virtuoso pure and simple is Anton Foerster. It might be surmised from his very program that he is prone to virtuoso music, for Rubinstein's D minor Concerto and Liszt's E flat are nothing else, and the G major Concerto of Beethoven is to a greater degree a virtuoso piece than his other concertos. Hence Foerster, who boasts of rattling good fingers and wrists, was best in the Rubinstein number. In the last movement some clever and piquant passage and octave playing made amends for the want of deeper feeling. Foerster lacks legato and his tone in forte is not as pleasant as it ought to be. Hence the singing of the melody in the slow movement of the Rubinstein and the final vivace of the Beethoven concerto did not sound well. The cadenzas by Rubinstein to the Beethoven G major Concerto, however, he played with utmost bravura and brilliancy.

The third chamber music soirée of the Hollaender Quartet offered a new string quartet by Arthur Willner. The "novelty" is well written for all of the strings and contains some nice pizzicato effects and surprisingly bold harmonies. This said, however, all is told that can be cited in praise of the new work, for it is scanty and not original in invention, does not adhere to classical models in form, and in contrapuntal workmanship it is weak.

A young American, Max Ghulka, gave a joint concert with Miss Thea Dora Reicher, a rather poor soprano, who sang among other things some very interesting songs by Robert Kahn.

Mr. Ghulka, however, was not disappointing, albeit his fiddle failed him by getting out of tune in the Bach movements from the unaccompanied B minor Sonata, which he performed with good tone, fine and sweeping bowing and a straightforward, manly conception.

Pierre Lalo, the well known music critic of the Paris daily paper Le Temps, wrote a few weeks ago an article in which he maintained that "France only has produced in these last years such vital and novel works as 'L'Etranger,' by Vincent d'Indy; 'Pelléas et Mélisande,' by Debussy, and 'La Sonate,' by Dukas. Germany only produces at this day school works, pale reflections from the compositions of Mendelssohn and Brahms, Wagner imitations, or, as is the case with Richard Strauss, the most talented writer, exaggerations of the faults of Liszt. In Italy operas are being written which have nothing in common with art. Only with us there is life in music. * * *

This feuilleton, as Lalo now asserts, has created much bad feeling in Germany. He says that he has received many letters from all over Germany and Austria in which he is being treated as a chauvinist and narrow minded fellow. In one of the most interesting of these letters there occurs the following explanation: "You need only take a look at the Berlin, Munich, Dresden and Leipzig papers in order to know where music is really alive. In each Berlin Sunday newspaper there are announced at least 100 concerts to take place during the current month and at least thirty of these are of the highest rank. Paris, on the other hand, has a few symphony and chamber music concerts only. It is but rarely the case that eminent vocalists or pianists or violinists take a trip to Paris, for the French capital can boast of no musical public. As for 'Pelléas et Mélisande,' the French papers have stated that it caused tediousness among the audience and the critics treated the opera without much enthusiasm. Germany has given to the world men like Schuetz, Bach, Handel, Haydn, Gluck, Mozart, Beethoven, Schumann, Mendelssohn, Weber, Meyerbeer, Robert Franz, Wagner, Brahms and others. Who in France knows Bruckner and Goldmark? Who knows Robert Fuchs, Mahler, Schillings, Pfitzner, Dvorák, Grieg, Puccini?" To this letter Pierre Lalo now vouchsafes the following reply: "In Germany there is still extant the opinion that France produces in a musical way nothing but operettas and comic operas without musical worth."

Since forty years there is in existence in France a symphonic school, but it is not known in Germany. Symphonic writers, such as César Franck, Edouard Lalo, Saint-Saëns, are treated in Germany as if they did not exist. A musician like Weingartner in his essay on 'The Symphony Since Beethoven' had treated such a foolish and mediocre thing as the "Pathétique Symphony" of Tchaikowsky explicitly, while he had not even made a mention of the French symphonists. Nowadays, it is true, one finds upon the programs of the concerts at Berlin symphonies also of French origin in great number, but the critics ill-treat everything that emanates from France, for which reason I could return the reproach of chauvinism. It cannot be denied that music is cultivated to a greater degree in Germany than in France. The Germans are musically more gifted than the French, they have more singing societies and music in social life plays a greater role there. But there is not everything in numbers, for a more refined and more cultivated public could not be imagined than are the 10,000 people who in Paris attend a Sunday concert. This public possesses an absolutely sure musical taste and it would reject energetically many of the musical productions which find applause in Germany. But it is not of the public alone that I care to speak, rather of the works that are being created. French music now contains elements of originality, which can be found in no other country. What is the use of mentioning Bach, Haydn and Mozart, for they lived almost before the deluge. Brahms is dead, so is Bruckner. Goldmark, Dvorák and Grieg are old. They can offer us nothing more and their character is firmly fixed in musical history; they belong to the past and not to the future. Pfitzner and Schillings are musical technicians of skill, but nothing more. Puccini is a composer whose works have nothing to do with art; it is commonplace hurdy-gurdy music. It must be asserted therefore once more that in the field of music at the present time in no country there can be found anything that can be compared with the works of d'Indy, Debussy and Dukas." Happy Lalo, happier France! That this critic is nothing if not radical can easily be seen from the above amusing quotations. That he can be unjust likewise is shown in his criticism of Felix Weingartner, whom he tears to shreds as a conductor.

Gustave Charpentier is expected to arrive in Berlin soon, as he intends to superintend personally the first rehearsals of his opera, "Louise," which will have its first performance at the Royal Opera House on March 4, under the direction of Dr. Karl Muck.

Musikdirector Karl Machts, who for twenty-six years was the conductor of the Naueim Kur Orchestra during the months of the summer season, and conducted the Palmgarten concerts at Hanover in winter, has committed suicide by drowning. The reason is said to be because the new lessee of the Naueim baths would not renew the contract with the old conductor. The latter did not know that the Grand Duke of Hesse, whose favorite he was and who also had decorated Machts with the title of musikdirector, and had bestowed upon him the medal for art and science, had also decreed a lifelong pension for the conductor. The latter, who had disappeared from Hanover since the month of December, never learned of this piece of good fortune, but, probably in despair because he thought he lost his living, drowned himself in the river Seine, from which his body was recovered day before yesterday.

Karl von Kaskel's "folks" opera in three acts, "Der Duse und das Babel," was brought out at Munich last week for the very first time, and met with an enthusiastic reception. The libretto by Kolloden is drawn from "Des

Knaben Wunderhorn," and is described as very effective. It gives a chance for the introduction of numerous old folks tunes, of which the composer is said to have availed himself with skill and to good advantage. His own ideas are described as scanty and not deep. The orchestration and general facture are good, and the entire style of the work so pleasing that at the première the composer, who is a resident of Munich, was called out before the curtain many times, together with the librettist and court conductor, Fischer, who had directed the performance.

Conductor Baumann will take over a German band to St. Louis in 1904, where they will concertize during the entire time of the exposition in the German department of the fair.

The principal parts of the triple monument of Haydn, Mozart and Beethoven (which is to be placed at the head of the gold fish pond in the Thiergarten) are now being chiseled in marble. Prof. Dr. Siemering, the creator of this piece of sculpture, is busy now with three reliefs, and then the whole work will be completed. It is believed that the unveiling ceremonies can take place during the present year, so that Berlin (which has so far no composer's monument) will be enriched at the same time with a Wagner statue and a triple monument of the world's three greatest symphonic writers.

Among the callers at the Berlin headquarters of THE MUSICAL COURIER during the week was Theodore Hardee, special agent of the United States Post Office Department at Washington, D. C., who is now here en route to America. He will then have completed a circle of the globe in the capacity of secretary to the Hon. John Barrett, Commissioner General to Asia for the great St. Louis World's Fair. These gentlemen left Washington last March, and proceeding via San Francisco, visited all the countries of the Far East. It was Mr. Hardee's privilege to accompany Commissioner Barrett to special formal audiences with the monarchs of the leading Oriental nations, and to be handsomely entertained by the prominent officials in those places. Upon his return to Washington Mr. Hardee will resume his duties in the government service. While in Berlin he is the guest of Mrs. J. J. Hassell and family, of San Francisco, who also called at this office. On this occasion Irvin Evelett Hassell, a young pianist of twenty years, performed the Brahms-Haydn Variations, a most trying task, which he mastered with a technical facility and a mature conception that gave eloquent testimony to his rare talent. Other callers were Mr. and Mrs. Moritz Mayer-Mahr, as well as Daniel Visanski, the talented American violinist who had just returned to Berlin from Lausanne, at which beautiful city on Lake Geneva he had played in public with considerable success, attested to by favorable criticisms in the Swiss papers. O. F.

Walter L. Bogert.

WALTER LAWRENCE BOGERT, of Flushing, L. I., was one of the soloists at the concert of the Patria Club, which took place at the Hotel Manhattan, New York, February 13. The subject of the recital was "The American Genius in Music." Mr. Bogert sang three solos: "Pirate Song," Henry F. Gilbert; Songs from "A Child's Garden of Verses," Natalie Curtis; "The Spirit of Wine," Henry Waller.

Scriptural.

"How do you like this young pianist?"
"I think she is a good Christian?"
"Yes; her right hand does not know what her left hand does!"—Le Figaro, Paris.

CHARLES WILLEBY'S SONGS.

LONDON, FEBRUARY 28, 1903.

THE success, both artistic and financial, of Charles Willeby's songs continues unabated. Indeed, "Stolen Wings" (his latest work) looks like putting into the shade altogether even the phenomenal sales of his "Four-Leaf Clover" and "The Birds Go North Again," for, stimulated by the great success of Lilian Blauvelt with this song on her present tour, the English sopranos are taking it up with avidity. Blanche Marchesi, writing to the composer, singles it out as having been the most conspicuous success of her last two recitals. Agnes Nicholls, recently singing it at the Queen's Hall concerts, received a double encore and ovation for her rendering. Albani intends making the song a prominent feature of her programs on her return to England, while Madame Blauvelt (to whom the song is dedicated, and who was the first to sing it) will place it upon the majority of her English and Canadian programs, and Jean Newman has it on her program on the Edward Lloyd tour in Australia. Such stars, not to mention Louise Dale (of London ballad concert fame), Madame Sobrino, of the Royal Albert Hall Choral Society, and Estelle Liebling, should make the fortune of any song, but when their energies are applied to a song of such delightful calibre as "Stolen Wings," it is small wonder that the John Church Company finds even its printing resources taxed to keep pace with the demand. All who have heard the song here are agreed as to its great musical worth and beauty.

Miss Ada Crossley, too, made one of the most marked successes of her New York recital with "A Garden Song," of this composer. The New York Times says: "The less serious modern songs she sang with much taste and discretion. Among these should be noted Willeby's 'A Garden Song,' which is one of the most original and interesting songs by a living English composer." The Commercial Advertiser writes: "Particularly good was her singing of the classical airs, and of the Willeby song." The Evening Post refers particularly to the "charming song by Charles Willeby," while the Sun refers to it as an unusually good song for an Englishman!

Of Albani's recent recital at Massey Hall, Toronto, the Mail and Empire writes: "She sang two of Willeby's charming songs, 'Four-Leaf Clover' and 'The Birds Go North Again.' This composer is becoming famous for the lyrical beauty of his work, the themes being poetic and melodious. 'Four-Leaf Clover' was sung by Miss Ada Crossley on her recent visit, but comparisons would be unfair. Both artists were eminently satisfactory in their performance of the beautiful music."

Madame Louise Clary will sing Willeby's "Summer Rain" at all her forthcoming engagements, including the important Canadian festival tour.

"Denny's Daughter" and "The Song of Sir Giles" are two songs to which baritones would do well to give their attention. They were introduced by David Bispham at his recitals in London; they are published by the John Church Company.

Clarence de Vaux-Royer.

THE second concert in the series of chamber music concerts at the Waldorf-Astoria will take place tomorrow night. The violinist will be assisted by Miss Margaret Hall, mezzo contralto; Miss Mary Gordon Burd, accompanist, and Harold Smith, pianist.

This program will be given:

Concert Sonata, E minor.....	Veracini
Romance.....	Svensden
Legende.....	Wienlawski
Mazurka.....	Hille
O, del Mio dolce Ardor.....	Gluck
La Calandrina.....	Yomelli
Pur dicesti.....	Lotti
Danza Fanciulla.....	Durante
Violin and piano, Sonata, E minor.....	Sjogren

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THE NATIONAL FEDERATION OF MUSICAL CLUBS.

THE third biennial festival of the National Federation of Musical Clubs will be held at Rochester, N. Y., May 19, 20, 21, 22, the federation being the guest of the Tuesday Musicales.

The program as at present arranged is as follows:

TUESDAY, MAY 19.

10 A. M. TO 12:30 P. M.

Invocation.
Music.

Address of welcome.....Mrs. John M. Steele
Response.....Mrs. John Howard Webster

Reports—Recording Secretary.
Correspond Secretary.
Treasurer.
Audit *jr.*
Credential Committee.
Sectional Vice Presidents.

3 P. M.

Concert by Representatives of Federated Clubs.

8 P. M.

Reception to the President, National Board and Delegates.

WEDNESDAY, MAY 20.

10 A. M. TO 12:30 P. M.

Appointment of Committee on Nominations.

Reports—Artist Committee.
Bureau of Registry.
Librarian.
Press Committee.
Executive Session.

2:30 P. M.

Concert by Representatives of Federated Clubs.

8 P. M.

Concert by Tuesday Musicales Chorus of 200 Voices and a Soloist.

THURSDAY, MAY 21.

10 A. M. TO 12:30 P. M.

Morning given up to Papers, followed by Discussion on Club Work.

4 P. M.

A Tea in Honor of the National Board and Visiting Delegates. (By Special Invitation.)

8 P. M.

Concert by the American Symphony Orchestra, of New York, and a Soloist.

FRIDAY, MAY 22.

Report of Committee on Nominations.

Elections.

New Business.

Friday Afternoon will be devoted to Sectional Meetings, in charge of Vice Presidents and Directors, and to Informal Conference of the Delegates.

The officers of the Federation are:

President—Mrs. John Howard Webster, 790 Prospect street, Cleveland, Ohio.

First National Vice President—Mrs. Philip N. Moore, 3125 Lafayette avenue, St. Louis, Mo.

Second National Vice President—Mrs. Russell R. Dorr, 543 Oakland avenue, St. Paul, Minn.

Honorary President—Mrs. Theodore Thomas, 43 Bellevue place, Chicago, Ill.

Recording Secretary—Mrs. Wilfred B. Collins, 115 North High street, Akron, Ohio.

Corresponding Secretary—Mrs. Henry G. Danforth, 535 West avenue, Rochester, N. Y.

Treasurer—Mrs. John Leverett, Leverett avenue, Upper Alton, Ill.

Auditor—Mrs. John E. Curran, 97 Hamilton avenue, Englewood, N. J.

Sectional Officers—Middle Section: Vice president, Mrs. Francis King, Elmhurst, Ill. Southern Section: Mrs. Thomas J. Groce, Oakleigh, Galveston, Tex. Western Section: Mrs. David A. Campbell, 1225 Vine street, Denver, Col.

Executive Committee—Mrs. Webster, chairman; Mrs. Moore, Mrs. Danforth.

Local Biennial Board—President, Mrs. John M. Steele, 89 Park avenue; vice presidents, Mrs. Henry G. Danforth, 535 West avenue; Mrs. J. H. Stedman, 42 Westminster road; Mrs. Sumner Hayward, recording secretary, 84 East avenue; Mrs. Leonard L. Allen, corresponding secretary, 282 Alexander street; Mrs. James H. Boucher, treasurer, 24 Harvard street; Mrs. Morrison H. McNeath, chairman committee on credentials, 373 Oxford street; Mrs. G. F. Johnston, chairman committee on hospitality, 56 Merriman street; Mrs. W. E. Werner, chairman committee on entertainments, 399 Oxford street; Mrs. J. C. Kalbfleisch, chairman committee on transportation, 7 Buckingham street; Mrs. Joseph Farley, chairman committee on hotels, 287 Lake avenue; Mrs. Jonas Varnum, chairman bureau of information, 33 South Washington street; Miss Aldridge, chairman committee on press, 345 University avenue; Miss Young chairman committee on printing, 31 Caledonia avenue; Mrs. S. L. Ettenheimer, chairman committee on badges, 18 Chestnut street; Miss Allen, chairman committee on ushers, 19 Prince street; Mrs. J. B. Perkins, chairman committee on concerts, Rochester Savings Bank; Mrs. F. A. Mandeville, chairman committee on exhibitions, 652 Main street.

The Saengerfest.

A PRINTED outline of the plans of the Saengerfest Association for the coming fest in June in Baltimore has just been issued, and will be distributed among all the singing societies who have expressed their intention to participate in the prize contests.

The prospectus contains a brief summary of the arrangements thus far made, also many remarks relative to the magnitude of the occasion, and interest displayed throughout the country by the various singing bodies. Up to the present the societies having declared their intention to participate in the contests for the two bronze busts of Handel and Mendelssohn are:

First Class—The United Singers of Brooklyn, New York, Philadelphia and Newark.

Second Class—The United Singers of Hudson County, N. J., and Long Island City.

The itinerary of Professor Melamet to visit the various societies for rehearsals is as follows:

New York—April 5, May 10.

Brooklyn—March 22, May 17.

Philadelphia—April 19, May 31.

Newark—March 29, May 24.

Long Island City—March 15, May 17.

Washington—May 3, June 5.

Hudson County, N. Y.—May 24.

Camden, N. J.—April 19.

Wilmington, Del., June 2.

Richmond, Va.—April 13.

Wilkesbarre—March 18.

Trenton—June 1.

Scranton—March 17.

Pittsburg—March 15.

Florence Terrel Plays.

MISS FLORENCE TERREL, Brooklyn's accomplished pianist, gave a recital last week in Holyoke, Mass., and met with a flattering reception from the press and the public.

The National Conservatory of Music.

THE monthly concert by students from the National Conservatory of Music was given at Assembly Hall, 109 East Twenty-second street, Tuesday evening, March 3. Members of the faculty assisted in the music, and there was a very large and appreciative audience present to applaud the more ambitious numbers. The piano, violin and vocal departments presented several of their most promising pupils in the following program:

Sonata, A minor, piano and violin (first movement).....Brüll
Messrs. Swinford and Nowak.

Duet, from Carmen.....Bizet
Miss Jacobus and Mr. Koblenzer.

Violin solo, Romanza.....Svendsen
Miss Wilhelmina Ballade.

Air, He Shall Feed His Flock (Messiah).....Handel
Misses Julia Hahn and Edith Arnole.

Piano soli—
Nocturne.....Chopin
Novelette.....Schumann

Miss Irma Hogg.
Air, from Philemon et Baucis.....Gounod
Dr. Victor Baillard.

Duets (for two violins)—
Adagio.....Spohr
Etude Caprice.....Wieniawski
Masters Casper and Garagusi.

Piano soli—
La Gondola.....Henselt
Etude.....Schlözer

Miss Byrd Geddes Platt.
Air, from Nozze di Figaro.....Mozart

Air, from Magic Flute.....Mozart
Miss Florence Jacobus.

Duo for two pianos.....Saint-Saëns
Miss Frances M. Slater and Gustav L. Becker.

Miss Platt is a pupil of Joseffy. Mr. Swinford and Miss Hogg are pupils of Miss Adele Margulies. Miss Ballade, Mr. Nowak and Masters Casper and Garagusi are pupils of Leopold Lichtenberg. Miss Slater is a pupil of Mr. Becker, and it was her teacher who played the second piano at the performance of the Variations. All of the vocalists are pupils of Dufriche and Bergé, who jointly are at the head of the singing department.

The conservatory will conduct a summer school as usual, and what is not usually the case, some of the leading professors will remain in town and personally instruct the summer classes.

Mrs. Elise Virginie Mooney.

MRS. ELISE VIRGINIE MOONEY, the well known soprano, is now devoting much of her time to teaching. As a singer Mrs. Mooney has been highly successful, and as she has the ability to impart her knowledge to others there is no question that she will be quite as successful as a teacher. Already she has a large class of pupils.

Some of her press notices are as follows:

Sunday morning last in Bethel Presbyterian Church, East Orange, the services were rendered very attractive by the singing of "The Holy City" and "God's Mercy" by Mrs. E. Virginie Mooney, of New York. At the evening service Mrs. Mooney sang "The Palms" and "Fear Ye Not, O Israel." Mrs. Mooney has a charming soprano voice, and the selections were rendered with much effect.—The Orange Chronicle.

Mrs. Elise Virginie Mooney, of New York city, the well known soprano, who possesses a beautiful quality of voice, sang with much expression and warmth of feeling in Italian the "Voi che Sapete," and in English, "Come to Me," by Denza.—The Sunday Call, Newark, N. J.

Mrs. W. H. Mooney, the soprano, of New York, who is an accomplished pianist as well, opened the program with a piano solo, "Polonaise," by Mozart. Her vocal rendering of the "Miserere, Domine" was admirable.—The Bridgeport Standard.

Mrs. W. H. Mooney, the soprano, of New York, showed rare ability as a musician. Her numbers were "Waiting," by Millard, and "Faithful," by Roedel.—The Bridgeport Evening Post.

Mrs. W. H. Mooney, of New York city, a pupil of Oscar Saenger, sang with marked warmth and feeling "When to Thy Vision" ("Faust") and "I Love Thee," by Forster. Her rendering and phrasing were particularly fine.—The White Mountain Echo.

Mme. Matja von Niessen-Stone

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SAN FRANCISCO, Cal., February 27, 1903.

MASCAGNI has been as greatly lionized on the Pacific Coast as he was ill treated on the Atlantic, and whatever slight to his genius may have wounded him there, ample balm has been applied here, and enough to have turned his head. The people of 'Frisco have raved, enthused, applauded till the air rings with "Mascagni." There have been concerts including some symphony, operatic and more popular class of compositions and this coming week gives us at the Tivoli Opera House the Italian maestro with one of the Tivoli's best casts, a fine big orchestra and his own "Cavalleria," with scenes from "Iris" and other of his favorites. It is said a movement is on foot to keep him here for a series of symphony concerts. No doubt they would be very popular. Last Sunday afternoon, in spite of a drizzling rain, the Alhambra Theatre was packed to its utmost capacity with people from all classes of music lovers, who braved the elements to hear how Mascagni could conduct the "Stabat Mater." The quartet of solo voices, composed of Mrs. Grace Davis Northrup, soprano; Mrs. M. E. Blanchard, contralto; J. F. Veaco, tenor, and Signor G. Wanrell, basso, were supported by a chorus of some 200 voices and an orchestra of fifty pieces, of which Ferdinand Stark was concertmaster. It was a splendid performance of a splendid work, and each individual voice was putting forth its best effort to succeed. Mrs. Northrup won wild plaudits for her "Inflammatus," and the chorus was magnificently treated. A complete repetition was demanded and received. Mrs. Blanchard's voice never sounded so big and warm as under the inspiration of the sacred words of the cavatina, "Fac ut Portem," coming out beautifully, also, in the duet with Mrs. Northrup, "Quis est Homo," where the voices blended perfectly. Signor Wanrell's voice, while a little rough like many voices of heavy timbre, was on the whole very satisfying, as the work was beautifully rendered, and the voice itself has a big, wholesome ring in it that is gratifying to listen to. The recitative and choruses were especially fine. Truly it was a most brilliant success.

Mrs. Charles W. Rhodes has been lecturing in San Francisco on Wagner subjects, at Y. M. C. A. Hall. Owing to

my absence from the city I was unable to hear her to my regret, as her Eastern press notices speak of her lectures in terms of so high praise one feels it must be a great privilege to be present during one of her delightful talks on subjects that are of deepest interest to us all. She is spoken of as a very charming and talented woman.

Miss Mary Carricks has been asked to give her Liszt recital before the Philomath Club, of this city, on March 9. This club is composed of the most exclusive set of Jewish women in San Francisco.

A piano recital was given at the studio of Samuel Bollinger, in the Mercantile Library Building, at 3 p. m. on Saturday afternoon, by the piano pupils of Mr. and Mrs. Bollinger. The numbers consisted of "The Dancing Lesson" (Ducelle), Master Ed. Springstine; "Spring Song" (Ellmerich), Miss Amy Rochester; "Prière du Matin" (Streaboy), Miss Elaine Hancock; Romance in G minor (F. Hunter), "Spring Song," op. 18, No. 1 (Merkel), Miss Lillian Capp; Intermezzo, op. 187, No. 10 (Wolff), Master Blinn Bryant; Etude, No. 4 (Cramer), Idyl, op. 5, No. 1, (Samuel Bollinger), Miss Clara Campbell; Valse, op. 69, No. 2 (Chopin), Miss Effie Sexton; "Sylphe," from "Lyric Pieces" op. 62 (Grieg), Miss Fanny Shoober; "Theme With Variations," in E flat major (Mendelssohn), Miss Clara Campbell; (a) Barcarolle, op. 5, No. 2 (Samuel Bollinger), (b) Polish Song, "Maiden's Wish" (Chopin-Liszt), Mrs. Isabel Wilson-Bollinger. Miss Lillian Capp is a very talented young girl of but twelve years old and much comment was made on the fine manner in which her numbers were rendered. Miss Clara Campbell also in her Mendelssohn number won deserved applause.

Mrs. E. F. Weihe, curator of the music section of the Ebell Society, entertained the music section members and their friends at her home, 268 Eleventh street, Oakland, on Wednesday afternoon, February 18. The feature of the afternoon was a paper compiled and read by Mrs. Laura Dray Perry on "Shakespeare in Music." This paper, read before the Adelphian Club on two different occasions, won much comment and the "Midsummer Night's Dream" was universally requested again and will be read in May.

The music section of the Adelphian Club in Alameda, of which Mrs. Perry is a prominent member, is fast becoming an important factor of that popular institution and is under the curatorship of Miss Maud Cohen. Miss Cohen will be remembered by many as the pianist in the Hinrichs chamber music concerts.

On Thursday, February 12, a concert was given in Assembly Hall of Stanford University, under the direction of Arthur Fickenscher, at which some of our most prominent San Francisco talent were present and participated. The program consisted of a Trio for piano, violin and horn by Brahms, rendered by Messrs. Fickenscher, Savannah and Schlott; "Sapphic Ode" (Brahms), "Im Hochsommer" (Fickenscher), Miss Una Fairweather; "Morgen" (Strauss), "Im Herbst" (Franz), Mrs. Grace Davis Northrup; "Am Abend" (Fickenscher), "Dentung" (Fickenscher), H. Homer Barnhart; "Liebeslieder" (Brahms), a cycle for four solo voices with piano accompaniment for four hands, performed by Mrs. Northrup, soprano; Miss Fairweather, contralto; Mr. Rosekranz, tenor; Mr. Barnhart, basso. At the piano, Mr. and Mrs. Arthur Fickenscher.

MRS. A. WEDMORE JONES.

Lewis W. Armstrong's Lecture.

LEWIS W. ARMSTRONG, the baritone and vocal teacher, was most successful in his lecture recital on the "Folk Songs of Northern Europe," given at the Lockwood Collegiate School, Mt. Vernon, recently. He has closed several engagements to deliver this lecture recital, which is at once instructive and entertaining. Said the Mt. Vernon Daily Argus:

It is impossible to do justice to this finished lecture in a brief report, or to the sympathetic and delightful rendering of the selections. Perhaps the two Russian songs, "The Soldier's Farewell" and "Don Cossack," and the Hungarian selections, "The Bold Hussar," "Had a Horse" and "National Song," were most deeply enjoyed.

Mr. Armstrong is a musician of great skill and talent. His rich baritone voice, equally trained in speaking and singing, lent force and charm to the expression of his thought. Rarely has a lecturer condensed into one theme so much of erudition, interest and beauty.

Mrs. Armstrong played with splendid touch the accompaniments to the ballads sung by her husband.

Petersen-Von Dameck at Woman's Press Club.

MR. DAHM-PETERSEN and Herr von Dameck, the baritone and violinist respectively, were the musical features of the meeting of this club at the Waldorf-Astoria Hotel last week. Mr. Petersen sang songs by Grieg and Kjerulf, accompanied by Mr. Riesberg, and Mrs. von Dameck accompanied her husband in solos by Beethoven and Stoeving.

Mme. von Klenner was chairman of the entertainment committee. The music at the meetings of this club is always a feature, thanks to this indomitable woman's influence.

Francis Rogers' Dates.

FRANCIS ROGERS sang March 4 in the third of the series of subscription concerts given by Miss Terry at Chickering Hall, Boston. The next day he sang at the concert for the Messiah Home at the Waldorf-Astoria. March 13 he gives a public song recital at the Athenæum in Milwaukee, and March 16 gives a song recital for the Amateur Musical Club, of Chicago.

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MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., February 26, 1903.

At the Church of the Redeemer the entire service Sunday evening will be given over to selections from Mendelssohn's oratorio, "St. Paul," under the direction of Emil Ober-Hoffer. The regular church quartet, Miss Mabel Funge, soprano; Miss Stoddard, contralto; D. Alvin Davies, tenor, and John Ravenscroft, baritone, will sing eighteen of the most beautiful numbers from the oratorio. Carlo Fischer will play a 'cello solo, and will also play the 'cello obligato to the famous solo, "Be Thou Faithful Unto Death." Miss Florence Bloomgren, soprano; Miss Eugenie Chenevert, alto; Eugene M. Stevens, bass, and E. P. Smith, tenor, will assist the choir in the concerted number.

The concert in the Unitarian Church March 10, under the auspices of the Ladies' Thursday Musicales, by Carlo Fischer, 'cellist, is being looked forward to with great interest, as Mr. Fischer's musical abilities have won him great favor in musical circles. Mr. Fischer will have the assistance of Miss Clara Williams, soprano; Carl Reidelsberger, violinist, and Miss Eulalie Chenevert will give a sonata.

The pupils of A. I. Sanborn will give a piano recital, assisted by Craig Walston, violinist, Wednesday evening, in the Ladies' Thursday Musicales rooms at the Metropolitan Music Building. The pupils taking part in the program will be Misses Alice de Kroyft, Jessie Weiskopf, Agnes Moir, Helen Mayo, May Raymond and Hubert Rollins.

A large and delighted audience greeted Ossip Gabrilowitsch, the talented Russian pianist, Friday evening, at Plymouth Church, in a recital. Ossip Gabrilowitsch is without mannerisms, and is gifted with a fine poetic sense and good technic. The Prelude in D flat major was played with great clearness and feeling that was beautiful. The Valse in E minor was played exquisitely. The Polonaise in A flat major was played in such a masterly manner that five recalls were insisted upon; at last an encore was granted. He gave a beautiful rendition of Beethoven's "Pastoral" Sonata, which earned four insistent recalls. The Tausig arrangement of the Bach Toccata and Fugue in D minor demonstrated the virtuosity of the player. The Gavotte, op. 2, composed by the young artist, was very interesting, as it showed Gabrilowitsch quite the equal of more pretentious composers.

The fourth musical service of St. Mark's Church Sunday evening will give a group of selections appropriate to the Lenten season, and will be given by a full choir of forty voices under the direction of George Normington. Wednesday evening Mr. Normington will also give his second organ recital in St. Mark's Church. The Abt Ladies' Quartet, of St. Paul, will sing two numbers.

Pupils of Miss Lelia Butterfield gave a piano recital Saturday evening at the residence of Mrs. W. A. Freemire, on Portland avenue. Jesse Stone, violinist, assisted. The

pupils taking part were Alice Allen, Eman Smith, Rachael Simmons, Myra Pease, Lily Erickson, Helen Sterrit, Beatrice Merrill, Ellen Erickson, Helen Wade, Marie Rader, Almer Satchel, Winifred Thompson, Pearl and Clara Sutherland.

The next regular meeting of the Ladies' Thursday Musicales will be held Thursday morning at the Unitarian Church. A miscellaneous program will be given, which has been arranged as follows: Organ, "Slumber Song" (Schumann), Miss Grace Page; quartet, "Spanish Gypsy Girl" (Lassen-Damrosch), Miss Alberta Fischer, Miss Mabel Runge, Miss Stoddard, Mrs. W. S. Marshall; songs, "Song Thoughts" (Neidlinger), (a) "The First Dandelion," (b) "Thou," (c) "Consolation," Mrs. Cleon Daniels Bergren; piano, Impromptu (Liszt), Etude (Liszt), Miss Gertrude Dobyns; song, "Oh, Dry Those Tears" (Del Riego), Miss Augusta Schacht; violin, Romance (Wieniawski), Miss Mabel Augustine; songs, (a) "Oh, Had I Jubal's Lyre" (Handel); (b) "Yea and Nay" (old French melody), Miss Ada May Spencer; piano, (a) Gavotte, from Third English Suite (Bach); (b) "Maiden's Wish" (Chopin-Liszt); (c) Valse Brillante in A (Moszkowski), Miss Reno Burnham.

A concert will be given in the University Chapel Friday afternoon, at 4 o'clock, March 14, for the benefit of the piano fund. The program will be given by Carlo Fischer, 'cellist; Frances Vincent, soprano, and John Parsons Beach, accompanist.

Miss Anna Friend, a pupil of Russell Patterson, will give a piano recital in Johnson Hall Thursday evening. She will be assisted by her brother, Benjamin Friend, violinist. Miss Friend's selections include Grieg, Beethoven, Henselt, Godard and Chopin.

Mr. and Mrs. Melvin E. Wood gave a prettily appointed reception in the commandery room of Masonic Temple for the Minneapolis members of the Order of the Eastern Star. Mrs. Mary C. Taylor, grand secretary, received with Mr. and Mrs. Wood. A charming musical program was given by Mrs. Maud Ulmer Jones, Mrs. T. D. Bell and Mrs. B. F. Pinkney.

The interpretation of Tennyson's "Enoch Arden," with Richard Strauss' musical setting, will be the attraction at the second of the series of Lenten poetic recitals which Ben Johnson is giving so successfully at the Lyceum Theatre. It is said that Mr. Johnson is especially fine in impersonating Enoch Arden, revealing the grandeur and the nobility of the man. John Parsons Beach will play the Richard Strauss music, and will also give other musical numbers.

C. H. SAVAGE.

"Faust" in Concert Form Again.

THE Arion Society of Providence, R. I., Jules Jordan conductor, will present for the third time Gounod's "Faust" in concert form March 31. The soloists engaged are Ellison van Hoose, Faust; Joseph Baernstein, Mephistopheles, and Gwilym Miles, Valentine.

BLOOD, NOT INK.

LONDON, FEBRUARY 11, 1903.

Editor The Musical Courier:

IHAVE derived a certain amount of gratified amusement from the perusal of Platon Brounoff's reply to a recent letter of mine on the Ashton-Tchaikowsky discussion. The inconsequent jeering which he employs in lieu of argument is the invariable rejoinder of the utterly vanquished, and is vastly more entertaining than a frank avowal of defeat.

So far there is nothing to be said directly on that subject. But I should like to offer Mr. Brounoff a little friendly advice which may be of benefit to him when he again feels disposed to cross swords with musical authorities. In my first letter I had reminded him in effect that one who attacks should make himself acquainted so far as possible with the strength of the defending force. Now I would suggest that he should carefully read a letter before he replies to it in public. That he has not done so in this case is self evident from the persistent misquotations he makes. If he will refer to my letter he will see that I did not make use of the words "voluntary outsprings." "Outsprings" is a word I have yet to learn as belonging to the English language. "Deservingly" is another word I did not employ, although I believe it is to be found in some dictionaries. Again, I most certainly did not say that there was a "craze" in America; in fact, I said I hoped there was not. I don't know whether this is misquotation or misrepresentation. It is certainly not argument. But, worse than all, Platon Brounoff adds insult to injury by persistently spelling my name incorrectly! No less than twenty times in the course of his lengthy and somewhat rambling effusion he abbreviates my beatific prefix into "St." It is the only thing he has been consistent in, and I leave you, sir, to judge whether blood rather than printers' ink were not the more appropriate medium with which to wash out this monstrous insult!

Yours very truly, H. SAINT-GEORGE.

Chamber Music at the Waldorf.

MISS ALVINA FRIEND, pianist; Bernard Sinsheimer, violinist, and Paul Kefer, 'cellist, gave the second in a series of chamber music concerts at the Waldorf-Astoria Hotel Thursday night of last week. The assisting artists were Joseph Baernstein, basso; Arnold Volpé, viola, and Paul P. Pollini, accompanist. The trio played the Arensky Trio in D minor, and, assisted by Mr. Volpé, performed the Saint-Saëns Quartet in B flat major, for piano, violin, viola and 'cello. Both works were beautifully played and made a good impression on the musical audience. Mr. Baernstein was in splendid voice and revealed his artistic skill convincingly in two Schubert songs, "Aufenthalt" and "Wohin," and three of Schumann's Dichter Lieder, "In Wunderschoenen Monat Mai," "Aus Meinen Thranen" and "Die Rose, die Lillie." He sang later two stirring songs in English, "Quick, We Have But a Second," by Stanford, and "Mohac's Field," by Korby.

Canada's Boy Soprano.

MASTER FRANK CLEGG, Canada's boy soprano, was here last week to fill several engagements, returning the middle or latter part of this week.



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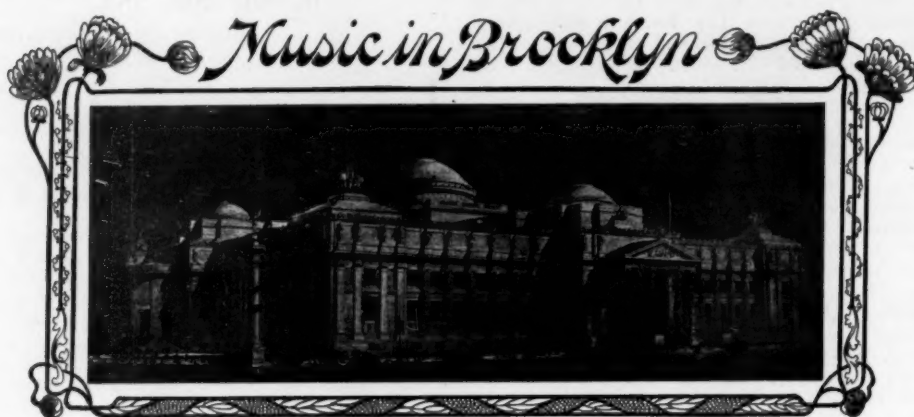
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FOR the benefit of the Packer Institute Jubilee Fund a brilliant concert was given at the Academy of Music Tuesday night, March 3, under the direction of R. Huntington Woodman. The Packer Glee Club, reinforced by members of the Alumnae Association, sang the choruses in an elaborate program. The vocal soloists were Shanna Cumming, Mrs. Grace Wheeler Dutton and David Bispham. There was an orchestra of forty men, with Gustav Dannreuther as concertmeister. The elaborate program was opened with Mendelssohn's beautiful setting of "The Midsummer Night's Dream." The orchestral parts of this immortal score were rather unevenly played, but the women's chorus sang unusually well. The solos were acceptably sung by Mrs. Cumming and Mrs. Dutton. The large chorus sang other interesting works, "Fly, Singing Bird," by Elgar; "The Snow," by the same composer, and "The Song of the Norns," by Heinrich Hofmann. Mr. Bispham sang some of the best things in his repertory and some new songs. His list included: "When I Was a Page," from Verdi's "Falstaff"; "Drink To Me Only With Thine Eyes," old English; "Two Grenadiers," Schumann; "She Came," by MacDonald Davey; "Auf Wiedersehen," by Max Bendix; "Highwayman's Song," by Woodman, and a song by Hadley. As encores Mr. Bispham sang "Killiecrankie," by Wetzler, and "Pretty Creature," another English song. Mrs. Cumming and Mr. Bispham sang the duet, "Hero and Leander," by Charles Harford Lloyd.

Miss Edith Milligan, the talented young pupil of Leopold Wolfsohn, gave a Chopin recital in Wissner Hall Wednesday night, at which her teacher assisted at a second piano. Mrs. Florence Drake Le Roy, soprano, and Frederic Reddall, baritone, added vocal solos. The program included these numbers:

Sonata, op. 35, B flat minor.....	Chopin
Miss Edith Milligan,	
Songs—	
Pilgrim's Song.....	Tschaikowsky
Ode to Bacchus.....	Chaminade
A Border Ballad.....	Cowen
Frederic Reddall,	
Preludes.....	Chopin
No. 4, E minor.	
No. 3, G major.	
No. 18, F minor.	
Fantaisie Impromptu.	
Miss Edith Milligan,	
Song of the Tiger (Paul et Virginie).....	Victor Massé
Morgens send ich Dir die Veilchen.....	E. Meyer-Helmund
Provençal Song.....	Dell'Acqua
Mrs. Florence Drake Le Roy.	
Etudes.....	Chopin
C major, op. 10, No. 7.	
F minor, op. 25, No. 2.	
A minor, op. 25, No. 11.	
Miss Edith Milligan,	

Ballade, G minor, op. 23.....	Chopin
Waltz, A flat major, op. 42.....	Chopin
Miss Edith Milligan,	
Pleurez, mes yeux (Le Cid).....	Massenet
Love Is a Bubble.....	Allitsen
Mrs. Florence Drake Le Roy.	
Concerto, E minor, op. 11.....	Chopin
(First movement, Tausig version.)	
Miss Edith Milligan,	
With second piano accompaniment in place of orchestra.	

John C. Dempsey, the baritone, gave a recital Wednesday night, March 4, at Memorial Hall. He was assisted by Miss Jessie Henson, soprano, and Willis Alling, at the piano.

The Wissner birthday dinner at the Germania Club was one of the delightful events last week which the writer had to forego on account of grip. Who does not respect Otto Wissner and admire his interesting family? For a dozen years at least Wissner Hall, old and new, has been like a second home, a pleasant and artistic meeting place with acquaintances musical and personal. Although always a busy man, Mr. Wissner never neglected to extend a cordial greeting to the friends he seemed glad to see. The dinner arranged to celebrate Mr. Wissner's fiftieth birthday, also commemorated the twenty-first birthday of his son, William O. Wissner, both born March 2. The host and his immediate family at the dinner included Otto Wissner and Mrs. Wissner, William O. Wissner, Otto R. Wissner, Miss Emma E. Wissner and Miss Helen W. Wissner. Edward H. Colell, manager of Wissner Hall, acted as master of ceremonies, and made the opening address. Other addresses were made by Carl Fiqué, Henry P. Burger and J. W. Cresswell, also associated with the Wissner firm. The musical program was brilliant. Miss Jessie Shay played the Schubert "Military March." Arthur Hochman performed three solos, a melody by himself, an "Arabesque" by Schumann, and Tschaikowsky's "Theme and Variations." Leopold Winkler and Alexander Rihm played Weber's "Invitation to the Dance," arranged for two pianos. Miss Electa Gifford sang a group of songs. Dr. W. John Schildge, a member of the Brooklyn Arion and clever amateur singer, sang a humorous song which portrayed the birth of Otto Wissner at Giessen, Germany, fifty years ago.

All of the artists and speakers referred to were guests at the dinner, and among the other hundred odd guests were: H. P. Alsgood and Mrs. Alsgood, C. Kornder and Mrs. Kornder, Miss Ella Hutchinson, Mr. Hutchinson, S. Karl Saenger and Mrs. Saenger, M. Scholtz and Mrs. Sholtz, C. Becker and Mrs. Becker, P. Spieler and Mrs. Spieler, Mrs. Anna Schultze, S. Nanke and Mrs. Nanke,

the Rev. Jacob W. Loch and Mrs. Loch, Miss Wersch, R. Kny and Mrs. Kny, Hugo Troetschel and Mrs. Troetschel, Miss Lina Doppmann, Mr. Doppmann, B. Voss and Mrs. Voss, H. Kisches and Mrs. Kisches, Arthur Claassen and Mrs. Claassen, Mrs. Carl Fiqué, Louis Koemmenich and Mrs. Koemmenich, Mrs. Alexander Rihm, August Walther, Mrs. Leopold Winkler, Mrs. Shay, E. Stopfregen and Mrs. Stopfregen, Franklin W. Hooper and Mrs. Hooper, Rafael Navarro, Rudolph Bullerjahn, Hugo Steinbruch and Mrs. Steinbruch, Florian Domascheditz, Miss Gast, Hermann Dietmann, Arthur Schoenstadt and Mrs. Schoenstadt, Hamilton Ormsbee and Mrs. Ormsbee, John William Black, Henry Schradieck and Mrs. Schradieck, T. F. Shannon and Mrs. Shannon, J. G. Hossfeld and Mrs. Hossfeld, P. T. Connolly and Mrs. Connolly, Mrs. J. W. Cresswell, A. H. van Buren and Mrs. van Buren, Miss Halli Millar, F. C. Moulthrop, Mrs. J. M. Fuchs, E. J. Zimmermann and Mrs. Zimmermann, Charles Schultze, Miss Grace Wood, C. Hueneninkel, Heinrich Hirsch, C. Roehr and Mrs. Roehr, Mrs. W. John Schildge, Dr. M. Pelz and Mrs. Pelz, L. Zitzman, J. Franklin, John Bender, Ernst Kampermann and Mrs. Kampermann, Mrs. Britton, H. Zeydel and Miss Anna Millar.

Anton Schott, the German tenor, assisted Hugo Troetschel at the fourth free organ recital in the German Evangelical Church. The program included:

Concerto, No. 2, in B flat major.....	Handel
Intermezzo.....	Tebaldini
Scherzo in F (in form of a canon).....	Jadassohn
Tenor solo, Aria, Be Faithful (from St. Paul).....	Mendelssohn
Anton Schott,	
Offertoire, op. 60, No. 4.....	Guilmant
(Nuit sombre, ton ombre vaut les plus beaux jours.)	
Bridal Chorus (from Wedding Music).....	Jensen
Fugue in E flat.....	Bach
Andantino.....	Duran
Tenor solo, Praise of Nature.....	Beethoven
Anton Schott,	
Adagietto (from Suite L'Arlesienne).....	Bizet
Ride of the Valkyries.....	Wagner

The Arion Singing Society will give a matinee at the clubhouse on Arion place, Sunday afternoon, March 15. The program will be:

Piano solo, Fantaisie, F minor.....	Chopin
Leopold Winkler,	
Contralto soli—	
The Spirit Song.....	Haydn
Warum?.....	Tschaikowsky
Miss Anna Winkopp,	
Piano soli—	
Air and Variations.....	Handel
Liebesbotschaft.....	Schubert-Liszt
A. der Quelle.....	R. Joseffy
Leopold Winkler,	
Soprano soli—	
Allerseelen.....	Fielitz
Lass Mich Dein Auge Kuessen, arranged by.....	Fielitz
Waldeszauber.....	R. Herman
Mrs. Marie Rappold,	
Piano soli—	
Etude, C major.....	Chopin
Marche Militaire.....	Schubert-Liszt
Leopold Winkler,	
Duo, Quis est Homo, from Stabat Mater.....	Rossini
Mrs. Marie Rappold and Miss Anna Winkopp,	
Arthur Claassen at the piano.	

Tonight (Wednesday) the Adamowski Trio will give a concert at Association Hall, under the auspices of the Brooklyn Institute. The Schumann Trio, op. 63, and the one by Saint-Saëns in F major will be performed. Each member of the organization will play solos. Madame Szumowska, the pianist, will play the Chopin Nocturne in B major, the Chopin Impromptu in G flat major and Liszt's Paraphrase on Verdi's "Rigoletto." Josef Adamowski, the cellist of the trio, will perform a Serenade by Saint-Saëns and a Gavotte by Fitzenhagen. The violinist

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Timothée Adamowski will play Schelling's Paraphrase on Paderewski's opera, "Manru."

Arthur Whiting's song cycle, "Floriana," will be sung at a special concert in Association Hall Wednesday evening, March 25. The soloists will be Miss Edith Chapman, soprano; Miss Marguerite Hall, mezzo soprano; John Young, tenor, and Francis Rogers, baritone. The cycle will be directed by the composer at the piano. In connection with the cycle a miscellaneous program will be given by the vocal quartet, and Mr. Whiting will play two piano solos by Sgambati and Chopin.

Samuel A. Baldwin, the successor of Dudley Buck at Holy Trinity Protestant Episcopal Church, is giving a series of five organ recitals on Wednesdays. At the first he played Mendelssohn's Fourth Sonata, Wagner's "Parsifal" prelude, the Fantaisie and Fugue in G minor, by Bach; two small pieces by Enrico Bossi, a Canzona by the blind English organist, Wolstenholme, and closing with the prelude and fugue on the name "B-A-C-H," by Liszt. The apparently limitless technic, both pedal and manual; the steady, conservative, clean cut playing of the classic pieces, and the fine climaxes built up, all go to show that Mr. Baldwin is an organist of fine attainments. This (Wednesday) afternoon at 4.30 o'clock he will play:

Prelude and Fugue, in B minor.....Bach
Intermezzo.....Alfred Hollins
Sonata No. 2, in G minor, op. 42.....Gustav Merkel
The Question.....W. Wolstenholme
The Answer.....W. Wolstenholme
At Evening.....Buck
Toccata from Fifth Symphony.....C. M. Widor

The third recital, March 18, at 8.15 o'clock, will have as soloist the soprano, Grace Weir, who comes from the Tompkins Avenue Congregational Church.

Haslam, Paris.

NEWS has just reached us of the success in grand opera of one of the latest pupils of this well known Parisian singing master. Miss Florence Easton was sent from London to study the voice and be prepared for grand opera, Haslam being selected as her teacher. She was introduced by him at several musicales in Paris, where her voice and style, particularly the accent and entrain with which she sang, were much admired. Miss Easton afterward sang in concerts, under the name of Mlle. Esthon, at Dinard, St. Malo, &c., during the summer season of 1901. She was then furnished with letters to Charles Manners, the director of the Moody-Manners Grand Opera Company, who, after a single audition on the stage of the Philharmonic Theatre, London, at once engaged her. Last week Mme. Fanny Moody being indisposed, a change was made, and Miss Florence Easton sang the role of Arline in Balfe's opera after two short rehearsals for the stage business. Miss Easton appears to have made a legitimate success, judging by the criticisms of the following morning, of which the following is a fair sample of the others: "The new soprano is well fitted to succeed on the operatic stage. She has an attractive presence, acts in an intelligent and natural style and sings with care and taste. Her voice is musical and well produced, and she made altogether a promising debut." Mr. Haslam is very proud of the success of his pupil, as Mlle. Esthon sang the illustrations that he offered in his conference before several savants on the part that the conformation of the vocal cavity played in the timbre or coloring of the singing voice. M. Jean de Reszké, now fulfilling an engagement at the Paris Grand Opéra, although very busy rehearsing two roles which he has never sung, found time when requested to give another of Haslam's pupils, Mme. Ruby Cutter-Savage, a patient hearing and interview of over an hour at his private residence, and gave her much encouragement and valuable advice.

CLEVELAND.

February 26, 1903.

THE second concert of the Singers' Club, on February 5, gave them opportunity to show their possibilities as a well trained male chorus. An arrangement of Massenet's "Twilight," by Homer B. Hatch, a club member, being a melody for the second basses, with humming accompaniment for the other voices, called for delicate shadings and poetic treatment. The effect was so irresistible that it was repeated. Contrasted with this was Kjerulf's sprightly "On the Ling," which, with its tenor obligato, by George Hodges, is one of the prettiest things the club has ever sung. Then there was a characteristic MacDowell composition, "The Crusaders," op. 52, No. 3, a magnificent work, of which also a repetition was demanded.

The Rhapsodie, op. 53, by Brahms, disappointed. In it Mme. Louise Clary, soloist of the evening, sang with the club. In fact, though Madame Clary has a true contralto voice of great range and power, she failed to arouse much enthusiasm, and the experiment of gaining greater variety by introducing the timbre of a woman's voice in connection with the men's chorus, was not in this instance a success.

Charles E. Clemens conducted, as usual, and Herbert Sisson accompanied.

Under the guise of "Popular Concerts" and at popular prices very reputable orchestral music is heard at Grays' Armory Sunday afternoons by the Cleveland Orchestra of forty-five men. The program of February 15 contained two movements of the Fifth Symphony, the Andante and the finale, also the overture, "Merry Wives of Windsor," Nicolai, and a symphonic poem, "Soliloquy," by a member of the orchestra, Charles Rychlik. This last is a notable composition, truly symphonic in character, not exotic or neurotic, but well poised and dignified.

Van Veatchon Rogers, harpist, with the Boston Symphony Orchestra, was the soloist, and though the armory is not suitable for harp solos, yet appreciation was not lacking for Mr. Rogers' remarkably beautiful playing.

Johann Beck conducted with his usual firm grasp.

February 22 there was a patriotic program, with a chorus of 175 children from the Jewish Orphan Asylum, who sang "The Little Recruit" and the "Anvil Chorus." Miss Amy Weichsel, violinist, was honored with a double encore. Emil Ring conducted and Dr. S. Wolfenstein led the children. Fully 500 people were refused admittance after the fire warden ordered the doors closed.

The billiard room of the Colonial Hotel afforded the Philharmonic Quartet a very good substitute for Association Hall on February 12. It was a Beethoven evening, the Quartet in C major, op. 59, No. 3; the Variations, op. 18, No. 5, and the Piano Quartet in E flat, op. 16, comprising the program.

Miss Louise Perley, a talented pianist, assisted creditably in the last quartet, though the ensemble was not good. The quartet, in fact, often lacks that oneness of conception which should unify the different instruments and render the form and intent of the composition clear and direct. Such a result was most in evidence in the allegro moto of the C major Quartet and in the Variations, which were admirable.

Anna Lankow's system of voice culture as presented in "Science and Art of Singing," which was at first received with so much scepticism, but now stands upon its proud results in practical application, gained further adherents at the demonstration given by pupils of Hermann

Hamm at his studio last week. One of the distinctive features of the system is the developing of tone production from the head register down, instead of inversely, as is commonly done.

The voices of students trained in this school for a comparatively short time are convincing. Those who sang were Miss Grace Tyler, Miss Irma Sprowl, Miss Estelle Conley, Miss Josephine Amor, Miss Katherine Mixter, Arthur Walther, Elmer Lehr, Harry Salsburg and Richard Valentine.

The Fortnightly matinee of February 24 presented:

Sonata for violin and piano, op. 21, No. 2.....Gade
Miss Adele Stone and Mrs. C. H. Norris.
Bridal Procession.....Grieg
Gondoliera.....Nevin
Impromptu in A flat.....Schubert
Miss Louise Perley.
Cupid in Arcady.....W. H. Pommer
Pastoral Cantata for mixed quartet.
Miss Hilkes, Miss Robeson, Mr. Cole and Mr. Lewis.
Accompanist, Miss Caroline Lowe.

"Cupid in Arcady," with "Words from the Elizabethan Poets," was not so fresh and fanciful as the alluring title suggests, but has moments of tuneful brightness.

The Philharmonic String Quartet, with Mrs. Ford as soloist, appeared in the Temple Course February 18. The quartet also played at Wooster on the 9th and in Oberlin on the 24th. The pianist at Oberlin was Miss Mary L. Regal, of Springfield, Mass., who participated in the Schumann Quintet.

Hermann O. C. Korthuey's Cleveland friends are pleased to note his New York successes, notably the recent recitals at Mendelssohn Hall and before the Women's Philharmonic Club.

It is expected that Mr. Korthuey will spend his summer holidays here, when his former pupils will be glad of the opportunity for further study with him.

Charles S. Burnham's new group of seven songs, embracing "She Has Ringlets," "Heart of the Rose" and "Once There Was a Little Voice," have been heard a first time publicly at the Bohemian Art Club, sung by Miss Carrie Hudson, soprano. These songs will be welcomed to the repertory of singers who have temperament and style.

A reading of the principal numbers of "Fidelio" was recently given before a study section of the Fortnightly Club. Mrs. Green, Mrs. J. F. Clark, Mr. Clifford and Mr. Dutton were the "cast." Mrs. Arthur Bradley did the piano accompaniments, and Mrs. Potter furnished the connecting links of the plot.

The lack of enmity between the "stars" and their hearty co-operation in the brave endeavor to interpret the music faithfully made the afternoon genuinely pleasant and profitable.

L. E. J.

Heermann-Burmeister Recital.

AT their joint recital in Mendelssohn Hall, Saturday afternoon, March 14, Hugo Heermann and Richard Burmeister will perform the following program:

Kreutzer Sonata, A major, op. 7.....Beethoven
Messrs. Heermann and Burmeister.
Sarabande and Double.....Bach
Bourrée and Double.....Bach
(For violin alone.)
Hugo Heermann.
Scherzo, B minor.....Chopin
Nocturne, B major.....Chopin
Fantaisie, F minor.....Chopin
Richard Burmeister.
Scherzo, C minor.....Tchaikowsky
Notturmo, E major.....Ernst
Hugo Heermann.

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THE FUTURE OF GRAND OPERA IN AMERICA.

THE splendid article in the issue of THE MUSICAL COURIER of February 18, "Conried Succeeds Grau," must have delighted every earnest reader and well wishers for art. It seems really that we are approaching a time of sound artistic views, if the star system is to be abolished.

One is entitled to ask: Is America dependent for its grand opera on the few great artists who have been so many years before the public? If so, what will be its prospects for opera when these singers are incapacitated? Surely no one group of singers can hold the operatic weal or woe of a nation in its grasp. It is a lamentable fact that thus far our country has not progressed beyond the most practical phase of human needs, and has made no provision for the development of the higher and more intellectual gifts of its people. When will America, with her great wealth, take up her burden and enable her children to bring forth this divinest of all gifts—the gift of song? It would seem that we have, as a nation, progressed sufficiently in practical matters to now enable us to take up the ethical culture of the people, for which the theatre, and above all the opera, is one of the surest means.

Thus far the only musical enterprise which has received the proper encouragement and support of society and that portion of the public which can pay big prices has been the Maurice Grau Opera Company. Every attempt for grand opera in English has failed except that made by the Castle Square Company, which had a short lived and partial success.

In contemplating this state of affairs one is really amazed to find that there are still thousands of young people who spend time and money, give up home comforts and associations for years, with nothing to look forward to but hopes! And what hope is there when there is no chance for grand opera, and the only openings are light or comic opera, vaudeville or church work? In the big concerts and oratorios the grand opera artists or some other European singers only are engaged.

The saying that "So long as there are no native composers there will be no native singers" is absolute nonsense! As if each country only reproduced the works of its own countrymen!

No, the operatic repertory is an established one, and is the same all over the musical world. It would be much more reasonable to suppose that an American composer might be enthused by the glory of the American voices, and thus be impelled to write an American opera. Surely there is not another country on the globe that professes to be so progressive along every other line, that so harshly and cruelly treads its world famed vocal talent under foot.

Right here in New York in the studios of the great teachers is talent enough to supply grand opera ensembles for dozens of opera houses. In my studio alone there are several phenomenal voices—two coloratura voices, one contralto, one basso profundo, besides three really magnificent mezzos, four equally fine sopranos, one tenor and several baritones—the younger classes not included. Why, I could, with my young artists, give a complete and well balanced performance of the "Zauberflöte," and yet what

will be the opportunities for these singers? Either they must go abroad where I can place them in grand opera in Germany—provided they can sing in German—or else they must join some light or comic opera company, where artistic singing is not demanded and is really out of place. This is the true state of affairs, and it is equally as discouraging for the teacher as for the pupil.

The great artists were once only beginners, but opportunity made them grow and developed their present greatness. This country, which produces the greatest voices, should be ashamed to despise its own children by giving them no encouragement along the loveliest line of art—song.

Why not have an American company within the Metropolitan company, and picked from the best talent there is in our country? The young artists could and would learn from the principal company—and as Americans they would receive smaller salaries of course! But, in the first place, they would by their efforts produce greater variety in the repertory and casts, and on account of the smaller expense to the management would enable a greater public to support an opera in English.

I know it is utterly hopeless to appeal to any of the wealthy or influential Americans to begin the building up of an all around good artistic opera ensemble. But the people who create opportunities for their native singers do more for the general public than they can realize.

Every year it grows more and more difficult for American singers to secure recognition, either at home or abroad. Mr. Sherwood, the American pianist, says: "The public possesses a thirst for foreign talent just now, and in humoring it, it is doing a great injustice to home institutions. I positively am not playing in public recitals in Chicago this season, and am not doing any solo work whatsoever in this city. So great has become the fad for foreign artists in this city, and so effectually have they lowered the salary scale of the American, that in many cases he is forced to appear for nothing or not at all. The public is too easily caught by a foreign fad or fancy." This applies to the vocal talent with increased truth.

There need be no deficiency in proper artistic preparation of young artists. We have several great teachers who produce brilliant singers. We have a fine opera school, where all the other branches of operatic art are well taught—the American School of Opera. We have Theodore Habelmann, who is an excellent teacher of grand opera acting in German. We have everything to supply an all around competent grand opera ensemble—only three things are lacking, American encouragement, American public, American patriotism. Let us hope that Mr. Conried, with his energy, experience and great capacities, realizes what the American people really desire: An opera house, with good performers, which can be patronized by everybody.

ANNA LANKOW.

Daniel Frohman Sustained.

THE suit of Rudolph Aronson against Daniel Frohman for salary, also for \$50,000 in the Kubelik case, which was decided in Mr. Frohman's favor by the lower courts and then carried to the Court of Appeals, was settled March 2, the Appellate Court having given a decision affirming the judgment of the lower courts in favor of Mr. Frohman and imposing the costs for the appeal on Mr. Aronson and affirming also the lower courts' judgment of \$500 against Aronson in favor of Frohman. This finally disposes of the action.

THE ORCHESTRAL SITUATION IN LEIPSIK.

DURING the past ten years orchestral concerts have been supplanting the interest in matters operatic to such an extent that Leipzig now finds audiences to support over fifty first class, and forty or more, popular symphony concerts. The reason for this is not far to seek, as Nikisch, Richard Strauss, Winderstein, Steinbach, Stavenhagen and Weingartner have all added to produce the very best programs, and thereby create a real and vital interest in orchestral compositions. The orchestras drawn upon are the Gewandhaus, Winderstein, Chemnitz, Meiningen and Berlin Tonkünstler, in all five, two of which rank with the best in existence. Five complete organizations so equipped as to perform any work, whether classical or hyper-modern, and to the satisfaction of the healthy and sane music lover, and to that difficult proposition—the modern critic!

The Gewandhaus concerts, conducted by Nikisch, are twenty-two in number, with twenty-two public rehearsals, and are absolutely sold out prior to the performance of some important work. Here it is where the work done by Nikisch finds the proper scope for a discerning and really intelligent public, and more particularly at the public rehearsals there is a real reverence for the noble and exalted symphonic form to be everywhere observed, and this in spite of the world's most famous soloists who are drawn upon for every concert, but cannot monopolize the entire interest, as the writer has seen a number of medium successes when brought into juxtaposition to a big symphonic work. The requisite number of rehearsals is rigidly enforced, and the members of the orchestra are not allowed to send substitutes to any of the Gewandhaus concerts, which last would stir up the New York Musical Union in righteous wrath, if it were even hinted at.

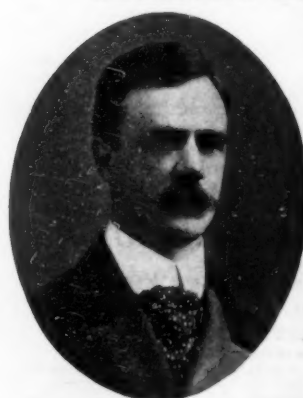
Nikisch draws upon Bach, Beethoven, Brahms, Schubert, Schumann, and for the moderns, Strauss, Tchaikowsky and others, and he has alone created a live interest in the last named, for when Reinecke retired from the Gewandhaus six years ago Liszt and Wagner were sealed books to the average subscriber, and Strauss and Tchaikowsky were not to be thought of. To get an idea of what an orchestra can do under such a conductor as Nikisch, and to observe the discipline, attention to detail, ensemble of the wood wind, brass and string divisions, and above all homogeneity of tone and enthusiasm for the work in hand, one must attend a year's series of these concerts.

While the Liszt Verein was in existence, Martin Krause had no orchestra of established reputation, and had to be satisfied with what could be brought together for the moment, and it was due to this lack that gradually these concerts were discontinued, and Hans Winderstein appeared on the scene with a new orchestra, which he has constantly improved and incessantly rehearsed.

While the Winderstein concerts are not on a par with those of the Gewandhaus Orchestra, they have during the eight years of their existence been a valuable factor in the furtherance of orchestral music, and at a price which is within reach of all. Winderstein interests himself largely for the production of novelties, and has had the honor of first performing the Strauss' "Heldenleben" and "Don Quixote," at Leipzig, and elsewhere. In addition to the twelve regular Philharmonic concerts, Winderstein is busy

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"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests Mr. Henschel."—Manchester City News.

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with twenty or more popular orchestral concerts here in Leipzig, and gives a series of eight in Halle and Magdeburg. For the extra soloists' concerts, this orchestra usually does very efficient work in accompanying.

Ernst Eulenburg has started a third series of new subscription concerts, and they also are exceptional, both in number and general excellence. Fritz Steinbach and his superb band from Meiningen, Pohle from Chemnitz, and Richard Strauss with the Berlin Tonkünstler make a splendid showing, and there is a broad tendency in the programs, which also occasionally produce a French symphonic work. Still a fourth orchestra, under the direction of Ferdinand Schäfer, gives concerts at the nominal admission fee of one mark, and the energetic conductor prefaces each composition played by explanatory remarks. These concerts take place every Friday during the winter months and are of a highly instructive character.

There are five military bands in Leipzig, and they contribute their quota of concerts of a good and entertaining quality, and are conducted by clever men, such as Jahrow, Matthey and Kapitani.

For a city of 450,000 this is a state of affairs which argues well for the furtherance of orchestral music as the only real solution of that much vexed question of musical advancement, and in this last respect Leipzig is very much alive, even if everything is not of the same high standard of excellence.

ALVIN KRANICH.

Leipzig, February 16, 1903.

English Interviewing.

FRITZ KREISLER, the great violinist, was recently interviewed by a London journalist. Here is an extract from the picturesque meeting: "I was received with a great laugh from the depths of Herr Kreisler's 43 inch chest. 'Interview me in five languages if you like,' he said. 'How does one succeed? Well, I might say muscles, but that would not be true, though I believe in the strenuous life. Born at Vienna in 1875, I won the first prize at the Conservatoire there when I was ten, and the Grand Prix at Paris when I was twelve. In fact I was an infant prodigy. Later I studied with Massart, and now self forgetfulness is my master when I play. Sometimes I get up from a jolly luncheon party and go to the concert hall cold—cold. Then I awake, and every thought in my brain and every nerve in my body lives—not my life, but the life of the music. Quite simple, isn't it? I might mention that I always play from memory in public, but whatever you tell people, tell them I'm a man and not a freak. Good-bye.' And he shook hands with a force that made the interviewer wince."

Sousa and the King.

AT the Sousa concert before King Edward there were present the Queen, Princess Charles of Denmark, the Prince and Princess of Wales, Princess Victoria, Prince and Princess Christian of Schleswig-Holstein, the Princess Victoria and Princess Louise Augusta of Schleswig-Holstein, the United States Chargé d'Affaires and Mrs. Henry White, the Bishop of London, Sir Nicholas O'Connor, and the Earl and Countess of Selborne. In a gallery at the back sat servants of the royal household. In another gallery, by the King's special wish, sat the Band of the Scots Guards. His Majesty has expressed a desire to hear Sousa and his soloists again in May.

KREISLER NOTICES.

HERE are some more Kreisler notices from Great Britain:

As to Herr Kreisler, the word genius alone describes him. No style of music comes amiss to him. When other violinists arrive at a sound view of a composition by the exercise, apparently, of their reasoning powers, Herr Kreisler dives easily to the very depths of it. He sees, and does not have to grope for truth gold below. And he has a rare gift of never losing purity of tone. He is never dry, and yet the proportion of his playing might well be the result of much thought. In Bach's Sonata in E, in a Sarabande of Josef Sulzer, a Fugue in A by Tartini, and in Brahms' Violin Sonata in G, he was equally perfect. The Bach and the Tartini exhibit is full of feeling and has antique style, and the Brahms give room for the expression of the more romantic, or, at any rate, more personal style of the moderns. His Bach was not dry, nor was it sentimental, as Brahms', or not monstrously rough, yet was it spirited and full of sentiment.—Daily News.

We have seldom heard such playing as Herr Kreisler's in Josef Sulzer's Sarabande and Tartini's Fugue in A. We write both with enthusiasm and with restraint. That immortal hero Horace is a classical reflection of this sort of art. In his own day and with the pride of feeling that by reason of his exquisitely small words he stood absolutely alone. It was benevolent right, "Nona omnis moriar; multaque pars mei vitabit libitum." But the time has gone by and Tennyson's lament, "That all could grow the flower, for all have got the seed," is perfectly applicable to such a modern musician as Herr Kreisler. His sentiment for music is minutely thought out and reminds one of some brilliant Florentine picture in which the gold lacquer is mounted layer by layer.—Pall Mall Gazette.

One's admiration of Herr Kreisler increases on close acquaintance. What style of music is there he cannot play? Mendelssohn's Concerto is hackneyed enough, yet the violinist managed to give it a new complication; especially was this so in the slow movement, for here the richest sentiment did not make a cloying with the portamento, which too often makes us turn with something like disgust from Mendelssohn's really beautiful music. Again, I admired the beauty and purity of his tone, the execution and the justness and proportion of his conception.—Daily News.

He played the first movement of Mendelssohn's Concerto with remarkable life and freshness and in a generally Mendelssohnian manner. It was a superb performance, * * * and of a very high order indeed.—Morning Leader.

What, however, transfigured the proceedings of the evening (Richard concert) from all possible repetitive commonplaces was Herr Fritz Kreisler's playing of the solo instrument in the Mendelssohn Concerto. In tone he is as true as steel; in sentiment he is deeply sincere; in accomplishment he is a magnificent technician, and he would be hard to match for the breadth of his ideas and the richness of his effects. His interpretation of this Mendelssohn Concerto amounted almost to a creation, nor was it less remarkable for its variety, which, in Patmore's beautiful phrases, "characterized" his unconsidered ways. It would be difficult to say which movement he played best, for at one moment you would be thinking that he could not possibly surpass the tenderness of the andante, and immediately after he persuaded one that it was in sheer brilliance he was to be found absolutely at his best. The only possible word of hyper-criticism is, that he was quite at his best after he had played some score of bars or so. It was gratifying to observe that the extremely numerous audience was very rightly enthusiastic over playing so magnificent as this.—Pall Mall Gazette.

Of the many new violinists of the season no one has made a high position more rapidly and more legitimately than Herr Fritz Kreisler. In virtuosity he need fear comparison with none, and he has a higher gift of musical intuition to no small degree. He is both intellectual and poetical, and he has a keen sense of purity of tone.—The World.

Fritz Kreisler did remarkably well at his violin recital yesterday afternoon, and had an audience largely made up of all the best classes of London society, whose applause after each effort, three times claiming an encore, was distinctly worth having. The program was characteristic of the performer. All who have heard Mr. Kreisler know that before everything he is an artist. The expounding of the best violin music and the conscientious interpreta-

tion by its greatest master, who advanced no personal pretention beyond this which cannot be avoided—his quiet manner, his care for the text he has to expound, distinguished him from the bulk of his contemporaries. This being the case, it was not surprising to find Mr. Kreisler's program, excepting two works by Dvorák and Tchaikowsky respectively, passed all eighteenth century pieces, irrespective of the great schools of Italy, France and Germany. As to the violin music of Germany, it was simply represented by Bach's Suite in E minor and Fugue in A minor for solo violin. There remains to mention a melody in D minor by Gluck, which, however, is more Italian than German. Works of this class take a deal of playing, and the performer who goes through such a program without a flaw has reason to be proud of the achievement. This is precisely what Mr. Kreisler did. His playing from first to last was marked by extraordinary finish. Every note was in its right place and had its exact value; while for purity of tone and justice of expression, the execution of the various pieces could not be surpassed. To this perfection of technical skill was added complete conception of the spirit of each work. The artist passed from one to another. Of course, there was nothing which appealed to a lower taste, but the higher; but the audience was very alert and appreciative and found just grounds for the highest admiration.—Daily Telegraph.

Sylvain Dupuis caused us to hear on Sunday a violinist of the best school, Fritz Kreisler, a Viennese, who, it appears, is a remarkable pianist besides. Whatever the talent of the pianist, that of the violinist is certainly of the first rank, and even to those who were not present at the concert one can give a few proofs. In the first place, the success of the artist had not been compromised by advanced booming. And another thing. Mr. Kreisler has the gift of making himself listened to, of commanding attention, or, as Canovas said, of creating silence, and to impress oneself thus on the heart of an audience, very proud, and justly so, of the Belgian violin school, is no small matter. In short, and without taking account of the virtuoso technic, which does not exist, if it is not of the highest order, Fritz Kreisler had a rare moment in playing one of the most exacting passages of the Beethoven Concerto with a sincerity of delicate emotion as true as it was beautiful. Those who know the score by heart will remember that memorable passage which precedes the last tutti but one of the first movement; that is not to say, however, that the rest of the work was less well played. But after so many great masters who have illustrated the concerto of Beethoven, after Joachim, who created it; after Eugene Ysaÿe, who breathed a new life into it, Fritz Kreisler has literally signed this passage. For our own part, we shall never hear it again without thinking of him, and such moments as those are historical dates in the career of an interpreter. Thus the reception made to the Viennese artist assumed the character of a veritable triumph, after the concerto was finished. The famous "Trille du Diable" of Tartini prolonged and renewed his success.—L'Indépendance Belge.

Anna Miller Wood.

MISS ANNA MILLER WOOD, of Boston, has had many engagements this season, so that in addition to a large class of pupils she has been very busy. She sang before the Rubinstein Club at North Attleboro on February 20, and has been re-engaged for a special vespers service at the Universalist church there. Miss Wood has engagements for several drawing room musicals, among them being those at Mrs. Quincy Thorndike's, Mrs. Phillips' and Mrs. Eustis'. Other engagements are to sing the alto part (Archangel) in Dubois' "Paradise Lost," at People's Temple, Boston, March 18—a part demanding an unusually high range for contralto—and two solos on Easter Sunday at the Parker Memorial Church.

Miss Wood's press notices all go to prove what a success each appearance has been.

For the Queen's Hall Orchestra.

EDGAR SPEYER, the London banker, has stated that he is willing to pay losses up to \$150,000 per annum for the Queen's Hall London Orchestra if necessary, that sum being the estimated total cost of a year's concerts of the orchestra, for rent, salaries, soloists, &c.

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New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselechen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

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H A M L I N

New York "Tribune."—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. * * * The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungert's "Sandtrüger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

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MUSIC IN HOLLAND.

THE HAGUE, FEBRUARY 24, 1903.

THE principal features of the last week have been the Richard Strauss concerts at Amsterdam giving a complete survey of the works of that famous composer, who himself wielded the conductor's staff, and, of course, was very warmly received; the first performance of the Young Mozart Society at Utrecht, and the Beethoven concert at The Hague. At the latter Viotta performed the Mass in C major, the Fantaisie for piano, orchestra and choir, and the Ninth Symphony, with a mixed choir of 200 voices and a band of about ninety musicians, all of that town—a fact that again brought up the formerly much debated question of a permanent Hague orchestra. There was a performance at Amsterdam of a new piano quintet of Dirk Schäfer, who is coming to the front as a composer and pianist. This quintet found a very cordial reception.

The newest feature in our musical world is the début of a company of thirty singers, male and female, all pupils or formerly pupils of Arnold Spoel, the well known professor in singing at The Hague Conservatory. The début took place here in one of our churches and was a decided hit. It was really a treat to hear so many beautiful voices together in smaller compositions by Nicolai, Hildach, Mendelssohn and Gounod. The oldest of our composers and directors, Richard Hol, has been made much of at Utrecht, where he has been working forty years. A golden medal was struck in commemoration. At Amsterdam Julius Röntgen, the teacher, who has been dwelling there twenty-five years, was honored by the offering of many appropriate presents, a grand piano, &c.

In the operatic world there is a lull for the moment. Time will tell whether this is the calm that precedes the storm. The new opera in one act, "The Cross of Honor," did not live long, though the music by Cornelis Doppe has much to recommend itself. It lacks, it seems, the dramatic spirit that our modern works need. The libretto is rather diffuse and the performance was all but perfect. The New Dutch Opera Company has produced, with success, Donizetti's "Lucia de Lammermoor," with Mrs. Coini-Francisca as protagonist, and continues to give opera concerts. Mr. van der Linden gave us "Fidelio" and "Don Juan." His former tenor, Jan Tyssen, will appear soon as Don José, and it is said that Emma Nevada, who is still in this country, will perform some of her roles with the company.

Though rather severely treated by the critics, de Lara's "Messaline" draws well. The staging and scenery are very fine indeed, and the plot is dramatic. The music has many faults and holes. It is often crude or too sweet. The composer is neither a Meyerbeer nor a Verdi, but he has something to say for himself, and often says it effectively.

"Sapho," the second French novelty of this season, is based on the famous novel of Alphonse Daudet; so I need not speak of the libretto. The music of Massenet is not worth that of "Manon" or "Werther," though it contains very beautiful and truly dramatic episodes. I fear the work will not keep long. D'Heilsson is not the right person for the role of Sapho, neither has she the voice for it. A revival of "Robert le Diable," which has not appeared in many years on the program, is expected soon. It will be interesting to ascertain if that old opera has still a hold on a modern public.

In our great concerts two cellists have appeared, the Catalan Pablo Casals, and the Dutchman Joseph Hollman. The latter brought us a new concerto of Saint-Saëns (in manuscript), dedicated to him. It is interesting, but not well written for the instrument. The famous Bohemian String Quartet has again visited us, and met everywhere with an enthusiastic reception.

This week the celebrated leader Felix Weingartner will

conduct two concerts at Amsterdam. Our small country is not neglected by the foreigners. Dr. J. DE JONG.

Watkin Mills Arrives.

WATKIN MILLS, the renowned English basso, accompanied by Eduard Parlovitz, the noted Polish pianist, arrived at Halifax, Nova Scotia, on Sunday, March 1, on board the steamer Canada, of the Dominion Line, after one of the stormiest passages on the Atlantic this season. Both gentlemen are well and are in splendid form for their long tour across the continent. Mr. Mills will sing at most of the festivals conducted in Canada next month under the direction of Sir Alexander MacKenzie. The following will be the itinerary of the tour, which has been arranged under the personal direction of W. Spencer Jones:

- | | |
|-------|---|
| March | 3—Windsor, N. S. |
| | 6—Wolfville Acadian College. |
| | 9—Halifax, N. S. |
| | 10—Pictou, N. S. |
| | 11—Amherst, N. S. |
| | 12—Truro, N. S. |
| | 13—Sackville, N. B., University. |
| | 16—Moncton, N. B. |
| | 19—Quebec City. |
| | 20—Montreal, Quebec. |
| | 23—Cornwall, Ont. |
| | 24—Williamstown, Ont. |
| | 26—Pembroke, Ont. |
| | 27—Brockville, Ont. |
| | 30—Kingston, Ont. |
| | 31—Pictou, Ont. |
| April | 2—Cleveland, Ohio, Singers' Club. |
| | 6—Orangeville, Ont. |
| | 7—Owen Sound, Ont. |
| | 8—Hamilton, Ont. |
| | 10—12—Toronto, Ont. |
| | 13—Port Hope, Ont. |
| | 14—Detroit, Mich. |
| | 15—Sarnia, Ont. |
| | 16—St. Marys, Ont. |
| | 17—Toronto ("Golden Legend"). |
| | 20—Syracuse, N. Y. ("Messiah.") |
| | 21—Ottawa, Ont. |
| | 22—Three Rivers, Quebec. |
| | 24—Belleville. |
| | 29—Winnipeg, Man., Festival ("Elijah"). |
| | 30—Virden, Man. |
| May | 4—5—Vancouver, B. C., Festival. |
| | 6—New Westminster, B. C., Festival. |
| | 7—8—Victoria, B. C., Festival. |
| | 12—Grand Forks, B. C. |
| | 13—Rossland, B. C. |
| | 14—Nelson, B. C. |
| | 15—Cranbrook, B. C. |
| | 18—Fort McLeod, B. C. |
| | 19—Lethbridge, Alberta. |
| | 20—Medicine Hat, Alberta. |
| | 21—Moosejaw, Alberta. |
| | 22—Regina, N. W. T. |
| | 25—26—Brandon, Man. |
| | 27—Winnipeg, Man. |
| | 29—Rat Portage, Ont. |
| June | 1—Port Arthur, Ont. |
| | 3—North Bay, Ont. |
| | 4—Sudbury, Ont. |

Roger-Miclos Receipts.

MADAME ROGER-MICLOS' box office receipts at her latest New York recital were the heaviest received at Mendelssohn Hall this season, except at the Kneisel concerts. Madame Roger-Miclos has received innumerable requests to give more recitals and to appear with orchestra. The French pianist has evidently made a substantial success with the public.

Godowsky Honored.

LEOPOLD GODOWSKY, the pianist, has been playing with much success in Roumania. In Bucharest he gave nine concerts before the King and court, and was presented with the Order of the Crown and with many gifts of jewelry. In April Godowsky will play at Constantinople before the Sultan of Turkey.

MRS. SHANNA CUMMING.

MRS. SHANNA CUMMING'S success in the West was substantial in more ways than one. The singer received offers of return engagements in each city. She gave recitals on this tour and sang at notable oratorio performances. This favorite soprano has engagements now for concerts, recitals and oratorio for cities in Middle West for October and November next, and managers and societies on the Pacific Coast have made her offers. Her acceptance of these will depend upon the generosity of the music committee of the Brooklyn church, where Mrs. Cumming sings Sundays. Negotiations have also commenced for fifteen recitals in the East for next season.

Last week Mrs. Cumming sang at the Packer Institute concert in Brooklyn with David Bispham and she scored her usual success with the large audience. Extracts from the Brooklyn papers follow:

The soprano solo sung by Shanna Cumming is an important part of the "Song of the Norns." She sang ringing head tones, and gave the dramatic quality which the music demanded.

One other novelty was the dramatic duet, "Hero and Leander," sung by Mrs. Cumming and Mr. Bispham. It was capital music finely sung, with abundant voice, feeling and skill on the part of both artists.—Brooklyn Eagle, March 4.

Mrs. Cumming was greatly enjoyed in "Midsummer Night's Dream" and concluding number with orchestra, Heinrich Hofman's "Song of the Norns," while together with Mr. Bispham she sang the recitation and duet, "Thou Lovest Me," from Lloyd's "Hero and Leander," which was one of the most beautiful numbers on the program.—Brooklyn Citizen, March 4.

During the last two years Mrs. Cumming has appeared in all the Eastern cities of prominence. She sang at the Worcester festival, Maine festival, Carnegie Hall, New York; Philadelphia, Boston, Washington and Pittsburg. In the latter city she filled engagements for five years consecutively. Mrs. Cumming's friends predict she will soon drift into grand opera, their reasons being that she possesses much dramatic feeling, has a fine stage appearance, with a good voice of sufficient compass. However, she may think differently, as she is said to be the highest paid church singer in this country and very fond of oratorio work.

This spring Mrs. Cumming will sing at the festival at Ann Arbor, at Syracuse, Hartford, Springfield, New Haven or Albany (both dates May 6), Washington, D. C.; Alton, Ill., and at the Metropolitan Opera House, New York.

Edward Bromberg's Engagements.

SUNDAY evening, March 8, Edward Bromberg gave a recital at the school in Tarrytown-on-the-Hudson and sang with fine success a group of songs by Tosti, Mattei, Wellings, Schumann, Schubert and Elliott Schenck. March 28 Mr. Bromberg will assist Miss Michling at her song recital at the Chamber Music Hall and he will sing three selections, by Schumann, Wagner and Elliott Schenck. April 12 Mr. Bromberg will sing the baritone solo part in the oratorio "Divine Love," by C. B. Rutenber, which is to be given in Poughkeepsie, N. Y. Mr. Bromberg was engaged for this performance by the composer of the oratorio. On April 26 Mr. Bromberg will sing at an important concert in Newark, N. J., in aid of the German Hospital, at the Krieger Auditorium.

Last month he gave a song recital in Pomfret, Conn., and scored a real artistic success. With his large class of pupils in New York and Lakewood, N. J., and with constantly increasing appearances in concerts and song recitals, Mr. Bromberg is a very busy and successful man.

A Series of Spring Recitals.

MISS FLORENCE DE VERE BOESE, who has given a series of very interesting programs with her pupils at her vocal studio, 557 Fifth avenue, will give a number of spring recitals, for which her pupils are now preparing.

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Holmes Cowper did the best work ever heard from him. Not only was his voice under better control than heretofore—the upper part of it showing decided gain in smoothness and ease of production, and the tone throughout possessing much of sweetness and charm—but musically his numbers discovered many points of artistic value. The Haydn arias were sung with enjoyable vocal finish. The young tenor evidently has been at work and along the lines that lead to vocal security, and it is a pleasure to note that his study is beginning to tell.—Chicago Tribune.

Holmes Cowper, our local tenor, gave an excellent account of himself. The points in his favor are many. He is a tireless worker, intelligent and earnest, and I have an idea that we shall point to him with great pride as he progresses in his upward march.—Chicago American.

Holmes Cowper, the local tenor, sang in excellent voice and with true conception of the score.—Chicago Chronicle.

Mr. Cowper scored a success in an aria which is one of the simplest creations in music, and for that reason, perchance, so often butchered by the artist.—Chicago Inter-Ocean.

Mr. Cowper, the tenor, has recently appeared with the club, and is no newcomer. He received due recognition for his satisfactory contribution to the notable result.—Chicago Post.

Mr. Cowper possesses a voice that has the real tenor quality, and he uses it with great discrimination. His chief solo, the "Celeste Aida," from Verdi's opera, was enjoyably given, and he received good support from the orchestra. For an encore he sang the little air from "Rigoletto." He was obliged to add two songs by way of good measure, and in response to the repeated demands made by the audience.—Detroit Free Press.

Mr. Cowper has a pure, sweet tenor voice, and as he sang in a natural manner, with no apparent striving after effects, he carried his audience. His first number, "Heavenly Aida," brought him a recall, to which he responded with an air from "Rigoletto." In a group of songs he was even more pleasing.—Detroit Journal.

Mr. Cowper possesses a voice of undoubted excellence, and has, moreover, a thorough command over every note, high or low. In this difficult selection from "Hiawatha" he showed its wondrous flexibility and its range and sweetness, which were patent to all present, who showed their realization of the difficult task Mr. Cowper set for himself and succeeded in accomplishing by rounds of applause.—Dallas News.

Mr. Cowper has a voice of pure lyric quality, naturally musical, and so thoroughly cultivated that he uses it with perfect ease. He has a pleasing personality, and, altogether, he won the heartiest recognition from his hearers.—Indianapolis News.

Each selection sung by Mr. Cowper was encored, and at times after an encore he was recalled.—Indianapolis Sentinel.

Tuesday evening he showed marked advance in breadth of tone and interpretation. His breathing and voice placement are so absolutely under his control that he sings without apparent effort or consciousness of the superb technique at his command. He proved himself a genuine artist.—Madison State Journal.

Holmes Cowper, the tenor, who has advanced considerably of recent years, was as effective in the florid "Every Valley" as any-

one could wish. He is more than pleasing, for he has power to carry some splendid phrases, a good enunciation and sterling musicianship, and his voice is unusually true.—Chicago American.

Holmes Cowper, of Chicago, was the tenor. He is the possessor of a robust tenor voice of good quality, and sings with much dignity and expression.—Toronto Mail and Empire.

Holmes Cowper, who has an attractive tenor voice, rendered his solos with considerable fervor and dignity of style.—Toronto Globe.

Mr. Cowper has a tenor voice of considerable power, flexibility and range, and his selections were sung with good taste. He gave



HOLMES COWPER.

evidence of much skill, and his singing made a good impression. His Handel numbers were particularly well sung, showing his voice to much advantage.—Hamilton Spectator.

He has a pure, lyric tenor voice of unusual sweetness and range. His singing was marked with sincerity and expression.—Hamilton Times.

Holmes Cowper had a splendid opportunity in the "Cujus Animam," from the "Stabat Mater," and he sang with greater ease and conviction than he has displayed in many less taking numbers. He phrases excellently, and his voice is not of the doubtful quality that causes one to feel that he missed being a fine baritone.—American, Chicago.

Mr. Cowper sang the "Cujus Animam" with sympathy and taste. He was in rare voice, and was well received.—Journal, Chicago.

A Bispham Reading.

SUNDAY night at Carnegie Hall, David Bispham read extracts from Shakespeare's "Midsummer Night's Dream," with the accompaniment of Mendelssohn's music played by an orchestra. Mr. Bispham is a reader of rare intelligence, gifted with the power to adapt his personality and his voice to many and varying characters. It would not be a bad idea for Mr. Bispham to leave opera and devote himself exclusively to reading. In spite of the bad weather an audience of encouraging size put in its appearance and rewarded Mr. Bispham with warm and especially well deserved applause.

David Baxter's Second Recital.

DAVID BAXTER, the Scotch basso, gave his second recital in Mendelssohn Hall, Friday evening, March 6. Howard Brockway again assisted the singer as accompanist and by playing two piano solos. Mr. Baxter sang several songs at the second appearance that he gave at his debut in the same hall Thursday evening, January 13, and the audience, as on the previous occasion, manifested the keenest delight in the artist and his interpretations. In all the essentials that go to make vocal art enjoyable Mr. Baxter is happily blessed. He has the voice, manly, rich, vibrant, the sincerity, the dignity and refinement that appeal.

It was good to hear those unfamiliar songs of Schubert and again the tragic "Ablösung" by Hollaender. The latter song was heard at the first recital and its repetition proves that the singer admires it. He sings the difficult song uncommonly well. The Scotch songs aroused great applause. It was plain to see and hear that countrymen of the singer were in the house. Mr. Brockway's accompaniments were played with the artistic touch that gives real pleasure. For his piano solos Mr. Brockway performed a Ballade by Brahms, op. 118, and the Chopin Nocturne, op. 62, No. 2, and in these pieces established more evidence of artistic skill and power.

The order of the program for the evening follows:

Pietà Signore.....	Stradella
Wer nie sein Brod mit Tränen ass.....	Schubert
An die Leyer.....	Schubert
Stille Sicherheit.....	Franz
Widmung.....	Franz
O wüsst ich doch den weg zurück.....	Brahms
Would Thy Faith Were Mine.....	Brockway
Die Ablösung.....	Hollaender
Ballade, op. 118.....	Brahms
Nocturne, op. 62, No. 2.....	Chopin
Sands o' Dee.....	Clay
Old Scotch songs.....	
De'il's Awa' Wi' th' Exciseman.	
Turn Ye to Me.	
Loch Lomond.	
Jenny Nettles.	
Jess Macpharlane.	
Land o' the Leal.	
Cooper o' Fife.	
Mackintosh's Lament.	
Sound the Pibroch.	
Mr. Baxter.	

Madame Ohrstrom-Renard's Musicales.

SUNDAY afternoon, March 1, Madame Renard gave a very delightful musicale in her studio, 444 Central Park West, the rooms being crowded with enthusiastic listeners. A good program was sung by her pupils, all of whom proved that they possessed well placed voices, and showed the results of Madame Renard's careful training. The program follows:

Ich liebe dich.....	Grieg
Ouvre tes yeux bleus.....	Massenet
Aria from The Prophet.....	Meyerbeer
Lullaby.....	MacDowell
Paysage.....	Hahn
Old French Song.....	Seventeenth century
Vogel im Wald.....	Taubert
Gavotte from Manon.....	Massenet
Waltz Song, from Romeo and Juliet.....	Gounod
Ecstasy.....	Beach
Miss Helen Fox.	
Miss Katherine Cohen.	
Miss Adele d'Orn.	
Miss May Corin.	
Miss Hortense Mendelssohn.	

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VIENNA.

VIENNA, FEBRUARY 16, 1903.

BEWILDERED by the number of concerts which Bronislaw Hubermann has given in Vienna this season, it is hard to say whether it was the sixth or seventh that he appeared in recently with piano accompaniment. After having heard the "Kreutzer Sonata" with such men as Pugno, Busoni and Hambourg at the piano, Ignaz Brüll's rendition far from satisfied our public. Brüll is a better composer than virtuoso, and ought to limit himself to the former branch. His playing lacks unity of interpretation, his accents are uneven, and there is a lack of that rhythmical precision which is such a great factor in good piano playing. Hubermann in many ways atoned for the misdemeanor of his partner. The whole work lacked veneration and seriousness. In the Variations Hubermann showed his lightness of bow. Two arrangements of Wagner-Wilhelmj were on the program, also a Romance of Brüll, Raff's Suite, Sarasate's warhorse charmingly rendered by Hubermann. Possessed of a warm, sweet, mellow tone and an extraordinary technic, Hubermann, however, lacks sentiment and poetry in his playing. One feels that there has not been enough inner thought in his work. While the outside is glittering and brilliant (having always been turned to the public), the inside has grown hollow and empty. Could Hubermann, with the talent which he possesses in such great measure, withdraw from the stage and live a life of quiet and inner thought, I am certain he would follow in the footsteps of Ysaye and Thibaud, the two greatest violinists now living.

Julie Mancio gave an enjoyable recital recently, at which she sang old Italian and modern Lieder with excellent delivery and good method. Mrs. Mancio showed her musical ability by performing the piano part of Goldmark's Suite for violin and piano with one of Professor Grün's best pupils, Mr. Wärmer, a young man who made a very good impression.

After Gemma Bellincioni's appearance in "Carmen" and "Traviata," there was some curiosity to hear this gifted, dark eyed, fiery and beautiful Italian on the concert stage. Between theatre and concert there is, of course, a great difference. Many who achieve triumphs before the footlights, fail on the concert stage, and vice versa. There are only comparatively few in number who feel themselves at home in both fields. A lack of method very often hampers the opera singer from appearing in concert, while lack of dramatic instinct or lack of sufficient voice excludes the concert singer from the stage. In Germany there is only one woman who satisfactorily unites both, and that is Lilli Lehmann. Gemma Bellincioni occupies this place in Italy. Madame Bellincioni made a great success in spite of the fact that time has not materially improved her voice, and that she has quite a pronounced tremolo. She was slightly nervous at the beginning of Puccini's aria from "La Tosca," but this was entirely calmed during the evening. She sang an aria from Ponchielli's "Gioconda," the "Habenera," and as encores songs by Tosti and other numbers. The rest of the program was filled by the piano numbers of Miss Wolary, and by the violin playing of Miss Camilla del Oro. This young lady has pronounced talent, a real musical nature, and a charming although rather small tone. Her program, like that of so many young virtuosos of today, was a little beyond her powers, but I am sure we will hear of this young lady in the future, when she will choose programs showing her gifts to greater advantage.

Little Florizel von Reuter has come and gone and we have had one more added to the constantly increasing list

of child wonders. This little fellow enjoys the protection of a very high personage in court circles and in his advertisements he is given out as a pupil of Ysaye, when in reality he never had more than two lessons from him. Were it not for these circumstances the boy would be enjoying the privacy of his study room.

After an exclusively modern program, Berlioz and Liszt, which we heard under Weingartner at the first one of the series of three Philharmonic concerts this season, we had Mottl and a program composed exclusively of old friends. The promised Bach did not make its appearance, as also the announced scene from Peter Cornelius' unfinished opera "Gunlöd," which had been awaited with great interest. Why did Mottl choose such a familiar program? When a conductor makes such a trip to reach us we expect at least that he should make it worth while and have something new to say. The performance of the big "Leonore Symphony" of Beethoven under his baton is a very interesting and good one, but this number is heard many times during the season in Vienna, and the best conductor, in spite of all his efforts with the valiant Concert Verein Orchestra, cannot achieve those results with it which the Court Opera House Orchestra brings out without exertion. In the "Leonore," as well as in Bruckner's "Romantic Symphony," Mottl showed his best qualities. The Bacchanale of "Tannhäuser" was given in extraordinary fashion. As substitute for the Cornelius number we had Schubert's Piano Symphony in F minor, orchestrated by Mottl. With all the admiration which we have for Mottl we regret the choice of his program and hope that when he comes again he will bring a lot of novelties with him.

Vienna's youngest operetta composer, Alfred Grünfeld, the well known pianist, recently sat at the conductor's desk to direct his own charming operetta, "The Sport," at its twenty-fifth representation. The house was packed and gave Grünfeld an ovation when he stepped into his place. Even Grünfeld's intimate friends were surprised to see how energetically he ruled orchestra and cast with his baton. After the first act the composer was forced to bow innumerable times, but in the second act, after Girardi had given the "Dinner Waltz," the applause reached the highest point, and Girardi had to repeat this number. The composer received a laurel tree, the ladies in the cast flowers and the gentlemen laurel wreaths.

An American girl, Miss Mary Münchhoff, pupil of Marchesi, who has just returned from a trip through Russia, Norway and Sweden, gave a concert the other evening at the Bösendorfer Saal. She sang the A flat aria from "Somnambula" with not quite enough ease, the passages and roulades demanding more lightness. She sang two arias very beautifully, but less so songs of Schubert and Brahms. Miss Münchhoff has many qualities which would place her in the foremost rank did she but possess a little more warmth of sentiment. The young artist had success.

Miss Frances Saville, also an American girl, who has been for quite some years at the opera here, leaves this season. She gives two more farewell performances before her departure, "Rigoletto" and Hoffmann's "Erzählungen."

Ernest van Dyck, who left the Vienna Opera about five years ago, returned to Vienna and gave a concert of his own in the big Musikvereinssaal. Van Dyck sang fragments from Wagner, "Invocation" from the "Damnation of Faust," by Berlioz, and Lieder of Schumann and Schubert. The artist, who has a great circle of admirers, especially among the ladies, had the pleasure of seeing many of them in the hall. His singing is artistic and full of

temperament, although the voice has not retained its beauty. He pleased the public, as usual, and he was forced to give a goodly number of encores. Josef Lhévinne, the Russian pianist who recently made a sensation at the Kubelik concert, played the E flat major Liszt Concerto with great bravour, and especially showed his wonderful technic in several encores.

L. D. S.

Gregory Hast in Milwaukee.

GREGORY HAST, the English tenor, who is on tour in song recital in the Middle West, sang in Milwaukee February 17, where the critics praise his voice and art as follows:

Gregory Hast, the prominent English tenor, gave a song recital last evening at Plymouth Church, when a varied program of liberal proportions was presented. English, Scotch, German, French, Italian and American composers contributed samples of their work, opening with Antonio Caldara, a celebrated writer of vocal and instrumental music in 1670-1736. The songs were chiefly of the ballad class, and some of them had been sung by Mr. Hast at preceding concerts, though it was pleasing to renew the acquaintance of singer and song. The archaic predominated, and the singer invested them with a charm and grace characteristic of the artist. Nor was this distinction confined to the old English ballads; the French and German songs were delivered with sympathetic animation resulting from thorough appreciation of their contents. Mr. Hast was equally effective in the melancholy "Mainsacht" of Brahms, which was sung admirably without a display of the difficulty of the composition. The singer possesses a voice of much beauty and smoothness, and his fascinating style, distinct enunciation and exceptionally true intonation place him in the front rank of lyric tenors.—Milwaukee Sentinel, February 18.

Yesterday evening Gregory Hast showed not only what he could do in the lyric field, but as an heroic tenor. Mr. Hast is an Englishman and hence naturally sang more English and Scotch songs than those composers of other countries. He did sing, however, German, Italian and French songs, and all with such a clear enunciation that he could serve as a model in this respect also for many of our singers here. Among the German songs which were listened to with especial pleasure were Brahms' "Mainsacht," "Lockruf," by Ruckruf, and "Ein Ton," by Cornelius, a strange, soulful lied, in which the changes in the harmony were brought out by the accompaniment, and its warmth by the penetrating love words of the text. We would have gladly listened again to this beautiful whisper of love. A striking contrast was the love song of Arthur Young (1625), entitled "Phyllis." At first we could hardly believe that a love song could be sung to this hymn-like melody of the old Italian school, but when rendered they were found not to go so badly together. Serious and melancholy songs were not wanting, and they seemed to suit the singer best. His voice is capable of all shadings, which even the little cold from which he suffered did not conceal. We shall gladly remember Mr. Hast.—Milwaukee German Herald.

The Carllsmith-Hauser Recital.

MISS LILIAN CARLLSMITH, the contralto, and Miss Isabel Hauser, pianist, gave a recital in the Carnegie parlors, Monday evening, March 2, at which they were assisted by Miss Mathilde Dressler, cellist. Miss Carllsmith sang twelve delightful songs, none of them hackneyed. For the group Miss Carllsmith sang "Au die Musik," by Schubert; "Bendemeer Stream," an old Irish melody; "The Pretty Creature," an old English melody; "Irish Love Song," by Margaret Ruthven Lang, and "Bon Jour, Suzon," by Delibes. The second group included the characteristic ariette, "O Bid Your Faithful Ariel Fly," sung in presentations of "The Tempest," "The Lass With the Delicate Air," by Dr. Arne, and "Le Chevalier Belle Etoile," by Augusta Holmes. The third group was equally interesting—"There Was an Ancient King," by Henschel; "Little Boy, Good Night," by Mary Turner Salter; "An Ould Plaid Shawl" (old Irish), and "Love Me if I Live," by Arthur Foote. Miss Hauser played compositions by Chopin, Berger, MacDowell, Rubinstein and Mendelssohn. Miss Dressler played two numbers by Goltermann.

Suzanne Adams Sails.

SUZANNE ADAMS sailed for Europe on the Celtic last Wednesday. She will tour this country in concerts next season.

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MR. TIRINDELLI.

CINCINNATI, March 2, 1903.

AN illustrious event in the history of Cincinnati's musical life was the first performance at the seventh Symphony concert of a wonderful symphonic poem by Chevalier Tirindelli, the violin professor at the Cincinnati Conservatory.

Mr. Tirindelli was formerly at the head of the Conservatory of Venice and was brought to this country by an untiring ambition, or, let us more justly say, aspiration, of Miss Clara Baur, the foundress and directress of the Cincinnati Conservatory. When Ysaye was here he prophesied that the name of Tirindelli as composer would one day be known over the world, and it certainly begins to look like it.

We have already given him the title of "The Richard Strauss of Cincinnati," and his work is a superb illustration of how much may be done in the way of graphic tone comment after the ultra bold, ultra modern, ultra ingenious manner of Strauss. The new tone poem is an illustration of one of the "Legends of the Centuries," by Victor Hugo. It is a fascinating story of a dramatic struggle between a proud and rebellious fallen angel and the Almighty to create life.

The haughty and even ferocious pride of the Evil One, his frantic efforts to create, his scornful rejection of the Divine affection and pardon, are portrayed with such plenitude of vigorous, novel and apposite sounds that we can find no one to bring it into parallel except Richard Strauss.

Then as the wild and fruitless efforts of the empty spirit of evil, "the spirit of denial," as Goethe names him, becomes more and more tempestuous the great organ sets in with solemn and majestic effect, forming a bridge over to the second division of the tone poem where the marvelous and beneficent power of God in creating is depicted. "Depicted" is the very word for it. The way in which God is painted as gradually transforming a shriveled little spider into a glorious, radiant, life giving sun is as fine and impressively vivid as anything I have ever heard. The theme which typifies the tender pity of the Holy One is entrancingly sweet, and most cleverly contrasted with the fierce, bitter, writhing, almost grotesque fragment of cacophony typifying the wicked spirit of self centered pride. The tone of the composition is nobly optimistic, even spiritual, and in literature we think of Milton's "Dante" and Goethe's poetry as analogous.

If I should strive to present a catalogue of the happy effects in detail it would become too voluminous, but a few I may mention as samples. The anvil of the Evil One is much in evidence as he pounds and curses in frantic rage. When he casts the spider in utter scorn at God, it is depicted by a long glissando of the harp. The snarls of the bass clarinets and other bass reeds show us how hideous is the state of the bad heart that lives for self, while the marvelous and characteristic souls of the two violas d'amour and many lovely melodies among the palpitating strings preach the gospel of altruism most eloquently. Then again, how stinging, startling, supremely vicious are those chromatic phrases and crescendo chords for the four trumpets; how solemn and appropriate are the opening harmonies which tell us of primordial things; how constructively masterlike are the evolutions and combinations of the thematic bits; but in a word suffice it to say right here in Cincinnati, where the first chapters of Mrs. Stowe's "Uncle Tom's Cabin" were written, this Italian musician, now one of us, has created a work worthy to be set even in the perilous neighborhood of the greatest and most advanced European art work.

Let us hear no more of the oft repeated complaint that there is no atmosphere in the United States. Here is a

great and genuine masterpiece which has come into being, into performance, and into full recognition in American air.

Mr. Tirindelli has dedicated his symphonic poem to the Cincinnati Orchestra, and under his baton they played it with a will.

As a director the composer was able and efficient, and in this respect was more fortunate than some of the greatest, such as Rubinstein, Schumann and Beethoven, who were not graceful or effective leaders.

All the usual social amenities of such occasions, such as flowers, a new baton, were fully in evidence, and taken for all in all, it was a rounded and complete triumph for our gifted Venetian colleague.

J. S. VAN CLEVE.

The Severn Trio.

THE Severn Trio gave a concert Tuesday night, March 3, at Carnegie Chamber Music Hall that proved for musicians and music lovers one of the most interesting given in New York this season. Modesty is the fault and talent the virtue that characterize the members of the trio, Edmund Severn, violin; Arthur Severn, 'cello, and Mrs. Edmund Severn, piano. Mr. Severn, the leader of the trio, is one of the best teachers in the country, and as a composer-performer his work commends itself to all thoughtful musicians. The program for the concert included some of Mr. Severn's compositions that had not been heard before at a public concert in New York. The Italian Suite for the violin with piano accompaniment, and three very clever songs, "Dream Song," "April Weather" and "My Secret," were the new Severn offerings. The composer played the suite with his accomplished wife at the piano. The work is in five parts—"La Danzatrice," "Memoria di Venezia," "Storia d'Amore," "La Bella Contadina" and "Rondo Napolitano." As the parts by their titles would indicate, they represent a distinct feature and state of the Italian Federation. The themes are individual and the writing is spontaneous and charming. The audience compelled a repetition of "La Bella Contadina," which is played with the strings muted.

The Severn songs were sung by Mrs. Jessie Graham, soprano, a professional pupil of Mrs. Severn. Mrs. Graham has a pleasing, agreeable voice, and her use of it shows good schooling. As for the songs, "April Weather" and "My Secret" are the ones calculated to become popular. Before another sixty days have passed "April Weather" should be in demand, for it is one of those animated songs that frequently prove a winner. Mrs. Graham sang three other songs, "Dawn," by d'Hardelot; "Roses of June," by de Koven, and "Oh, For a Day of Spring," by Andrews. Mrs. Severn playing the piano accompaniments in her usually artistic style.

The trio played one movement of a Trio by Mr. Severn, and a remarkable new one by Napravnik, the Bohemian composer. The Napravnik work is in D minor, and the score shows that some old men have young ideas, and poetical ideas at that. The Napravnik Trio is romantic from beginning to end, and the Severns played it beautifully.

An Operation on Ternina.

MADAME TERNINA recently underwent a third operation on her eye. The result is still doubtful. The singer is in Heidelberg, Germany, at Professor Erb's clinic. In September Madame Ternina was operated on at Munich, but without success; the second operation resulted in paralysis of the eyelid.

Hochman's Recital Postponed.

ARTHUR HOCHMAN's piano recital announced for March 5 was postponed until Saturday afternoon, March 21, when all tickets for the former date will be accepted.

Mrs. Hadden-Alexander.

MRS. STELLA HADDEN-ALEXANDER played at the annual breakfast of the Minerva Club given at Delmonico's last month, and has filled other engagements of a similar exclusive social character. The Minerva is composed of women of wealth whose bent is far from frivolous and therefore it may be admitted that the name fits the organization. At the meetings of Minerva artistic and intellectual feasts accompany the material to the great improvement and happiness of all concerned. The musical program at the annual breakfast was given under the direction of Mrs. William Webster Miller.

Mrs. Alexander played Moszkowski's Caprice Espagnol, the Chopin Nocturne in G major and a Liszt Rhapsody. She was received with marked cordiality. The audience was made up of music lovers who could not fail to delight in the poetical and winning performances of the pianist.

The Thursday Morning Club, of Madison, N. J., also engaged Mrs. Alexander for the annual meeting held Thursday, February 26, in the large assembly hall at Madison. This club is composed of sixty women and culture and artistic advancement are the goal of the members. Only, professionals of national reputation are engaged for the club assemblies. The entire program of the annual meeting was contributed by Mrs. Alexander and a reader, Miss Agnes Hume Donaldson. Mrs. Alexander played for her first group the second movement from Schumann's great C major Fantaisie; a Nocturne by Chopin and the Spanish Caprice by Moszkowski. For her second group Mrs. Alexander played four MacDowell pieces, "The Joy of Autumn" ("New England Idylls"), "A Wild Rose," "To a Water Lily" and "The Eagle," and for the closing number the pianist played brilliantly the Hungarian Rhapsody, No. 12, by Liszt.

Engagements of Arens Pupils.

MISS ROSE J. BOTTY, possessing a rich soprano voice of exceptionally large range and volume, has recently been engaged for five years by Henry W. Savage for his English Grand Opera Company at very flattering terms.

Mr. Savage and his representatives were very enthusiastic in their praises of the exceptionally fine tone placement, ease of tone emission and the sameness of beautiful tone quality throughout the entire range of Miss Botty's voice.

Her case is a particularly remarkable one, since she believed herself to be and was taught as an alto for several years prior to going to Mr. Arens for instruction. Miss Botty sang with great success at the recent exercises connected with the unveiling of the Baroness de Hirsch monument at the Clara de Hirsch Home.

Miss Grace L. Weir, another Arens pupil, has been engaged over many other applicants as solo soprano at Holy Trinity Church, Brooklyn, by Samuel Baldwin, Dudley Buck's successor at that church.

Miss Weir is substituting for Mme. Dorothy Harvey, at the First Presbyterian Church, Brooklyn, during the latter's illness.

R. Huntington Woodman, the organist, complimented her very highly on her luscious, rich tone quality, after her first Sunday's work.

Miss Weir also sang contralto formerly, having, like Miss Botty, a rather low range in the chest register. In her case, however, the credit for having discovered her soprano voice is due to her former teacher, Frank J. Benedict, the prominent vocal teacher, of Hartford, Conn. Mr. Benedict is also studying with Mr. Arens.

William Harper's Recital.

WILLIAM HARPER, basso, will give a song recital at Mendelssohn Hall on the afternoon of Tuesday, March 31. The assisting artist will be Bruno Huhn.

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QUESTIONS AND ANSWERS.

An Artist's Teacher.

To the Musical Courier:

Can you tell me who was Bess Abbott's New York teacher?

Has Nordica studied with any teacher now in New York.

Very sincerely,

MABEL P. BAKER,
Wallack's Theatre.

It is never wise to publish the name of the teacher of a successful singer, for usually in such a case several claim to be the instructors. Let Miss Abbott's teacher or teachers speak for themselves.

There is no teacher residing in New York at present with whom Nordica studied.

"English as She Is Spelled."

To the Musical Courier:

In an English paper I read the word "flautist." Is it "flutist" or "flautist"? Thanks in advance.

FLUTE PLAYER,
Syracuse, N. Y.

Because the word "flautist" occurs in an English paper is no reason that the term is proper. As a matter of fact it has become practically obsolete. The correct word, at any rate, would be flautista, if a flute player be meant. It comes from the Italian flauto, meaning flute. The English are fond of superfluous letters as in "honour," "valour," "colour," "endeavour," "waggon," &c.

Only Thirty-nine, He Says.

To the Musical Courier:

I ask you to settle a dispute which has caused some ill feeling between a friend and myself. I do not profess to know anything of music, but when this friend of mine, who thinks he "knows it all," informed me that there are but thirty-nine separate and distinct chords in music, I objected, knowing that I can play innumerable chords on my zither. If any attempts to count the number of chords possible have been made, kindly let me know. E. W.

Evidently the gentleman who "knows it all" has never heard Richard Strauss' "Thus Spake Zarathustra," or the same composer's "Heldenleben." We are afraid that anyone who might attempt to count all the chords ever used in music would die of old age before the completion of even half the task. A simple proof of the proposition is this: Take C as a fundamental tone and build on it the elementary chords of only three tones, C-E-G—C-E flat, G—C-E flat—G flat—C-E-G sharp—C-E-A—C-E-F sharp. We have here six simple chords, all different. The scale has twelve half tones. If these same simple chords be built on each tone of the scale, we get seventy-two chords. And these are by no means Wagnerian harmonies! In a certain sense a chord of the diminished seventh on C and one on G are similar in construction, but they bear toward each other no tonal relation, and hence are separate and distinct chords. The whole question is of no ethical or practical value in music, just as it does not in any way assist this writer to know the number of adjectives in the English language.

Whistlers.

SAN FRANCISCO, Cal., February 28, 1903.

To the Musical Courier:

Regarding the inquiry of one F. J. Baer for information as to who taught whistling and the names of some pro-

fessional whistlers, I would refer you to Robert Nome, as he is considered a premier and an artist in that line by critics in this locality and on the Pacific Coast wherever he has been heard. He is an educated musician, and has placed whistling on an artistic basis. He is identified with the Actors' Union here.

A. B.

Banjoists.

WASHINGTON, D. C., March 4, 1903.

To the Musical Courier:

Will you kindly compare Messrs. Farland and Ossman as performers on the banjo? I have heard it stated that Mr. Farland is twenty-five years ahead of all banjo players, and have also heard that Mr. Ossman is the best.

Respectfully, ROBERT OTTERBACH.

THE MUSICAL COURIER cannot undertake to make comparisons of this kind. Perhaps if our correspondent were to write directly to the players in question he could get detailed and reliable information.

Beethoven's Vienna House.

LONDON, February 14, 1903.

To the Musical Courier:

It is with feelings of the deepest regret that I have just learnt that the house in Vienna where Beethoven died—the famous "Schwarzspanierhaus"—is now being demolished in order to make way for another building. What a thousand pities that so unique an historical landmark could not have been saved and preserved for all time! But it seems to be the ultimate fate of nearly every one of such memorable homes to be destroyed, and soon there will hardly be any of these buildings left standing where great men of bygone times lived and created their immortal works. It is, indeed, truly heartrending.

Faithfully, ALGERNON ASHTON.

The Leschetizky "Method."

The Musical Courier:

There appeared in last week's MUSICAL COURIER an article on Leschetizky by Mr. Chumleigh that greatly enlightened me as to the methods of that master. How perfectly charming in the master to request the pupil who was deficient in rhythm to "go break stones." That certainly would strengthen the "down beat" mightily.

Then how wonderfully illuminating to be pushed off the piano stool and told to "go learn how to wash and cook." The difficulty that caused the disaster would immediately become transparent I am sure.

Now, honestly, does Leschetizky ever teach as we understand teaching in this age of advancement? If so, why do his Boswells (may their tribe grow less!) constantly regale us with these "mutterings," "torrents of passion," "passion thickened utterance" and "eyes that glare and start forward"? All these expressions Mr. Chumleigh finds necessary to express the tumultuous scene. It makes some of us American students who have listened to the sane and lucid expositions of modern educators wonder what the "Leschetizky method" is.

CLARK LEAMING.

HAMMOND, Ind., March 4, 1903.

In this connection it might be remarked here that the article in question was simply the expression of a correspondent's opinion, for which THE MUSICAL COURIER in no wise holds itself responsible. This paper pursues the "open court" policy, and is always willing to present every side of a case. As a matter of fact, we agree entirely with Mr. Leaming's well expressed view, that the teacher who flies into a picturesque rage and does everything but beat his pupil is a belated relic of the darker ages. In this savage America of ours no teacher could succeed who was not first and foremost a gentleman. Brothers

and fathers would make the "Leschetizky method" ineffective here. The American teacher is doing splendid work in every city, town and hamlet of the United States; but he neither stamps on his pupil's toes nor does he put his finger in her eye. Presumably such graphic episodes are a part of the much advertised "musical atmosphere" abroad. There are certain kinds of atmosphere extremely exhilarating, but not at all salubrious.

Musicians' Addresses.

To E. M., Alexandria Bay, N. Y.—We usually find a musician's address by referring to the advertising columns of THE MUSICAL COURIER or its subscription lists. We cannot find there the name of the piano teacher whose address you would like.

Musical Genealogy.

CLEVELAND, March 3, 1903.

To the Musical Courier:

The genealogical researches in THE MUSICAL COURIER interested me immensely, and I am much inflated to find that I am a musical descendant of Bach and Beethoven. Indeed I meditate having my name changed to Bach-Beethoven-Smith. However, it explains much to me of the living principle of traditional heredity and affords food for thought and study.

I find that I am also allied to the branch emanating from Czerny through Liszt, viz., Czerny-Liszt-Tausig-Raif-W. G. S.—. I can now understand why some of my colleagues with whom I often argue on methods think differently—they came through the Clementi tree. So it is that as the twig is bent so the tree inclines. Accept my congratulations upon the splendid work in THE MUSICAL COURIER. Keep it up. Yours,

WILSON G. SMITH.

Werner Rhenius.

To the Musical Courier:

I was a pupil of Rhenius in Berlin. I have read your interesting "Pianists' Pedigree," but find no mention of Herr Rhenius, who was a well known teacher in Berlin in 1885. Of whom was he a pupil and from whom am I "musically descended"? FREDERICK J. FAIRBANKS.

CHAUTAUQUE, N. Y.

Werner Rhenius was a pupil of Theodore Kullak, and taught for some time at the latter's famous conservatory in Berlin. Kullak's "pedigree" is as follows: Bach-Homilius-A. Hiller-Neeffe-Beethoven-Czerny-Th. Kullak.

Apropos, we will be very glad indeed to furnish to everybody this genealogical information. It is a good opportunity for parents to find out what standing the teachers of their children have in the musical world.

Summer Schools.

BROOKLYN, March 5, 1903.

To the Musical Courier:

Can you give the names of some summer schools where the piano is taught? I desire to find such a school and I thought you might be able to suggest a standard one to me.

Thanking you in advance for your courtesy, believe me very sincerely,

MARY LOUISE DOUGHTY.

These summer courses are usually advertised in this paper later in the spring. Watch the columns of THE MUSICAL COURIER.

Bloomfield Zeisler Tour.

FANNIE BLOOMFIELD ZEISLER'S husband is rapidly recovering from his recent illness. The pianist may resume her postponed tour late in April.

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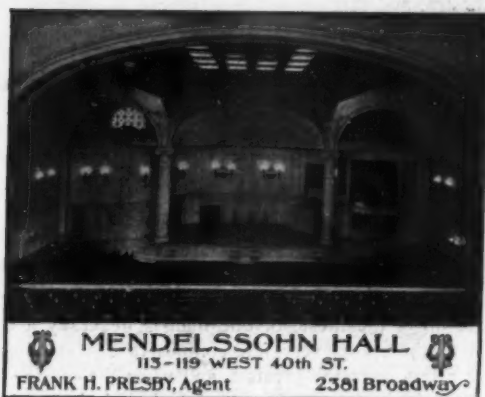
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PIPER

Dramatic
Soprano.

LOUDON G. CHARLTON,
MANAGER,
Carnegie Hall,
NEW YORK.



Greater New York.

New York, March 9, 1903.

MISS EMMA THURSBY'S final reception and musicale was given last Friday afternoon in honor of Madame Homer, of the Metropolitan Company. It was, perhaps, the most brilliant of the series. In addition to several selections charmingly given by Miss Thursby, there were several violin soloists, namely, Deszo Nemes, the Hungarian; Richard Kay and Donald Morrison. These singers also appeared: Edward Brigham, basso; Martha Henry, Josephine Del Prato, Maud Le Valley, Grace Clare, Reba Cornett, Elinor Devereaux Hastings, Lillian Doughtney and Miss Marita O'Leary, pianist.

Madame Homer was very enthusiastic in praise of the pupils of Miss Thursby. They are constantly improving, singing much in church and concerts. The music sung was by Bach, Raff, Wagner, Saint-Saëns, Cui, Mildeberg, Wieniawski, Mascagni, Hildach, Randegger, Borowski, Ponchielli, Verdi, Proch, Beach, Taubert and Burton. Miss Thursby sang "In der Märznacht," Taubert; "Kein sorg um den Weg," Raff, and "Schlaflied," Moszkowski, and the few who hear the lady nowadays found much to enjoy in her refined singing and perfect diction.

Among those present were Mme. Louise Homer, Miss Edna Rosalind Park, Edward Brigham, Mrs. Achille Errani, Mrs. Edward G. Love, Mr. and Mrs. James Quinlan, Mr. and Mrs. Henry Doscher, J. Clauson Mills, Miss Marita O'Leary, Mr. Wark, Mrs. William H. Morse, Livingston Platt, Walter Hippen Merriam, Mr. and Mrs. Ralph Shainwald, Mrs. Frederick Butterfield, Mrs. Arthur Hubert Goldsmith, Mrs. John Lewis Childs, Mrs. Lewis Morris, Mrs. William Rogers Chapman, Mrs. James C. Martin, Mrs. James Bailey Platt, Mrs. Henry C. Carlisle, Miss Elenore Goin, Mrs. Stephen F. Moriarty, Mr. and Mrs. Clark Bell, Miss Bell, Mrs. William Meeker Wood, Miss Eva Florence Smith, Mrs. Oliver J. Wells, Mrs. Ignatius R. Grossman, Miss Livar and George Lee.

Mme. Anita Lloyd, the soprano, gave a musicale last Saturday evening, and this was the program:

- Tenor soli—
Ein Herz das nicht liebt.....Mühldorfer
Preislied, from Die Meistersinger.....Wagner
Jacques Landau.
- Contralto soli—
Als die alte Mutter.....Dvorák
Aus meinen grossen Schmerzen.....Franz
Mrs. J. Williams Macy.
- Tenor soli—
Under the Rose.....Fisher
In September, '68.....Löhr
Harry McClaskey.
- Soprano soli—
Confession.....Thomé
Fallih, Fallah.....Van der Stucken
Madame Lloyd.
- Tenor solo, Romanze, from Fra Diavolo.....Auber
Mr. Landau.
- Contralto soli—
Klinge, klinge, mein Pandero.....Jensen
The Captain.....Rogers
Mrs. Macy.
- Tenor soli—
Obstination.....Fontenailles
At Twilight.....Nevin
Mr. McClaskey.

Accompanists, Kate Stella Burr, Mrs. Frankel, Mr. Bauer. Madame Lloyd knows how to draw about her a congenial set of artistic people. Her musicales of last winter were all on these lines, the result being evenings of

much musical and social enjoyment. Among the invited guests was Madame Schumann-Heink.

The singing of Dr. Carl Dufft at Mr. Andrews' first organ recital, Church of the Divine Paternity, Seventy-sixth street and Central Park West, was a special feature of that affair. These were his two numbers; Recitative, "And God Said Let the Waters"; air, "Rolling in Foaming Billows," Haydn; recitative and air, "Now Heaven in Fullest Glory Shone," Haydn. Dr. Dufft's reputation is sufficient to draw an audience which quite filled the church. This singer has grown in public esteem within recent years to such extent that it would be hard to name one more popular; he is always reliable, always thoroughly artistic, seemingly never afflicted with the ailments common to many other singers. A voice at once powerful, yet capable of finest nuance, he is enabled by means of his manner of singing always to do high class work. In both the oratorio numbers he was noble in delivery and impressive in diction, so that the many within sound of his voice realized they had heard some extremely artistic and satisfying singing. Mr. Quesnel also sang. Of the organ numbers the Guilmant "Funeral March and Chant" were most impressive, whole other works played were by Rheinberger, Lemare, Silas, Delbrück and Thiele.

At tomorrow's recital Mrs. Lillian Pray, soprano, and Gwilym Miles, baritone, will sing.

Wesley Weyman, the pianist, whose playing has heretofore been warmly commended in these columns, gave a recital of Liszt pieces at Mendelssohn Hall, last Thursday evening, and we publish his program inasmuch as it may suggest many unhackneyed compositions to aspiring pianists:

- Seconde Ballade.
Bénédiction de Dieu des la Solitude (Harmonies Poétiques et Religieuses, III).
Waldeesrauchen (Etude).
Funérailles (Harmonies Poétiques et Religieuses, VII).
Gnomesreigen (Etude).
Cantique d'Amour (Harmonies Poétiques et Religieuses, X).
Sonetto CXXIII, del Petrarca (Io vidi in terra angelici costumi), (Années de Pèlerinage, Italie, VI).
Der Tanz in Der Dorfschenke; Mephisto Walzer (Episode aus Lenau's Faust).

Mr. Weyman possesses poetic fancy, ample technic and warmth of conception; in consequence his playing is always musical and illumined with understanding. It is more or less the fashion to decry Liszt's compositions; nevertheless, when played by one of brains and musical temperament, as on this occasion, they will hold their own. One is prone to judge of the Chinese nation, of the Italian country, by the bad examples one finds here; so it is unfair to judge of the master of Weimar by his operatic transcriptions and Hungarian rhapsodies; to the latter he himself seldom listened with patience, and the writer has seen him leave the concert room when the second rhapsody was played.

Mme. Marie Cross-Newhaus, the well known exponent of French song and authority in French diction, is the author of "The Mission of Rex" in Ægis, the publication devoted to women's clubs. In this short story Madame Newhaus shows a delicate fancy and the ability to treat the sketch in real French fashion. Madame Newhaus has a natural gift for story telling, a statement borne out by the eager listeners who gather about her at the close of her monthly salons.

Florence Stockwell, the contralto, and pupil of Parson Price, is fast coming into prominence both as church singer and in concert. She sings with warmth, clear pronunciation and is endowed by nature with a large and expressive voice of beautiful quality. Together with J. M. Hays she sang Mendelssohn's "I Would That My Love" and later Meyer's "I Love Thee Alone" and "I Love and the World Is Mine," by Clayton Johns, at a concert at Mount Morris Baptist Church last week. Forced to sing an encore, she gave Kate Vannah's "Cradle Song." Mr. Price has other notable voices in the course of evolution sure to be heard of in time.

"How to Increase the Vocal Range" is the title of a brochure by Whitfield Ward, A. M., M. D., and from the introduction we quote:

The importance devoted to the widening of the vocal range by the stimulation and consequent development of the vocal muscles through the direct agency of the electrical current cannot be overestimated. I have seen many cases, and the testimony of all bears out my assertion that the range of the voice can positively be increased by the proper exhibition of the electric treatment. In one

case, which was also the first to undergo the treatment by means of the new instrument illustrated in the article, two full tones in both upper and lower registers were gained.

Alfred Hunter Clark, the tenor and teacher, whose long illness caused his friends much worry, has quite recovered, and to his gratification finds that former pupils have not deserted him; they waited patiently for his convalescence and returned refreshed by the enforced rest. His handsome studio, furnished in such fashion as reflects his own artistic tastes, is daily the centre of much activity. A wide acquaintance with the best traditions of the vocal art, preceded by long study in Paris and association with the leading artists, makes him an authority on all matters pertaining to the voice. He is singing considerable, especially in country homes and at private musicales.

C. Whitney Coombs, organist and choirmaster of the Church of the Holy Communion, Sixth avenue and Twentieth street, announces special musical services Sundays in Lent at 4 o'clock. At each service a short work is sung, with these soloists: Jessica De Wolf, Marguerite Keyes, E. Theodore Martin, Wm. F. Spence. April 5 Mr. Coombs' "The Sorrows of Death" is to be sung.

Wednesdays in Lent, at a quarter after 4, organ recitals are given by Charles Ethelbert Hall, with vocal soloists, and the last recital, April 8, will be given by Mr. Coombs, with Harvey Self, baritone, and Mr. Spence, violinist.

At the Church of the Incarnation, Thirty-fifth street and Madison avenue, Organist W. R. Hedden announces for next Sunday at 4 o'clock a special musical service with the full choir, solo quartet and organ, Sir Arthur Sullivan's oratorio, "The Prodigal Son," to be sung entire. The music at this church is, like that of the Church of the Holy Communion, of a high order; no effort is spared to achieve artistic results.

Walter C. Gale gave his thirty-third organ recital at All Souls Church, Madison avenue and Sixty-sixth street, Monday afternoon. The last recital of the season takes place March 16, with compositions by Bach, Guilmant, Fink, Arthur Foote and Dubois, the last named consisting of the "Five Wedding Pieces."

A SUCCESSFUL MUSICALE.

MIRIAM C. FORD'S musicale in her studio last Wednesday evening was in every way successful. More than 100 guests were present and enjoyed heartily the entertainment. Miss Ada Crossley was at her best, and sang effectively a number of German songs and Nevin's "Oh, That We Two Were Maying." Lillian Littlehales, the accomplished violoncellist, gave her selections in a finished style, and was warmly applauded. Marie Helen Burr's harp solos were finely played, and received much praise. Del Prato, of the Mascagni Opera Company, sang the big aria, "Plus Grand dans son Obscurité," with much dramatic effect. Mrs. Penington Haughey and Chas. Howard Hirding sang duets, and Miss Edna Frank danced a very quaint and interesting Japanese dance in costumes, to music especially composed by Harry Le Grand Howland.

Among those present were C. A. Hamilton, Douglas Henry, Wm. H. Purdy, Chas. M. Dewey, S. S. Carvalho, Judge and Mrs. Bischoff, Joseph Garneau, Hadden Alexander, Daniel Talmage, Edward Williams, E. W. Nash, John Fry, E. J. Fosdick, Robert Olmsted, Bruce McRae, Mrs. Achille Errani, Mrs. James W. Benton, Henry A. Parker, Rodman Gilder, Chas. Lindley, Burgoyne Hamilton, E. J. French, Henry Miller, Loudon Charlton, Carroll Brown, J. Brownell, Chas. Lester, S. A. R. Brown, J. Hollings, R. Ruchstuhl, Mr. Cavanaugh, the Misses Martha Henry, Cholmsley Jones, Dorothy Ripley, Maud I. Park, Beatrice Peixotto, Alethea Platt, Elsa Maxfield, Esther Haughey, Marion Johnson, Sarah L. Denning, Lester, Helen Neibuhr, Sally F. Akers.

Karlo Kohrsgen's Studio.

KARLO KOHRSEN, who has moved his piano studio to 193 St. Nicholas avenue, is now making a specialty of daily practice classes at the studio. These classes are formed for the benefit of school children who wish to become good musicians, but who are able to give only a small portion of their time to the study of music. All their work, both practice and study, is done under the care of the teacher, and the progress made is astonishingly rapid.

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THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1198.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MARCH 11, 1903.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

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Invariably in advance, including postage.

Single copies, Ten Cents.

United States,	\$5.00
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France,	31.35 fr.
Germany,	25 m.
Austria,	15 s.
Italy,	32.10 fr.
Russia,	12 r.

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Advertisements for the current week must be handed in by 2 P. M. on Monday.

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For Particulars apply to "Saturday Extra Department."

HANDEL'S "Messiah" is shortly to be performed for the first time in the island of Jamaica at Kingston. And this is an English settlement!

"THERE was a full proclamation of beauty to be drunk in like any one of nature's joys."

No, dear reader, this is not an advertisement for a spring brand of Pilsener beer. It is an extract from the New York Tribune music reporter's "criticism" of the Brahms Sextet.

THE Catholic Library Association will produce Pergolesi's "Stabat Mater" here March 26. Dr. Ganss, of Carlisle, Pa., is to deliver the "explanatory lecture." What is the matter with our home talent? Explanations are in order as to why this job went astray.

ACTING on various silly complaints the New York police are proceeding rather harshly against Sunday entertainments. Some persons would best look less to the morals of others and more to their own. This advice is not new, but it is always good to follow.

THERE is an unconfirmed rumor that Emil Paur may come back to New York, to lead the Philharmonic concerts next year, and to direct German opera at the Metropolitan Opera House. This would be a consummation for which all New York music lovers should devoutly wish.

WHAT is this story about an offer from Anna Held to Edouard de Reszké to go a-touring together in a seriously comical, or comically serious, opera? Of course De Reszké refused. Somebody would like to know whether in the language of Gilbert the "insult" was not large enough?

THE bands of Hoboken and of Williamsburg had a fight, because the latter called the Hoboken musicians "blacksmiths." Witnesses agree that the Williamsburgers went forth victorious from the contest. "Curiously enough," comments a New York paper, "the term blacksmith, which in itself is a synonym for industry and honesty, becomes opprobrious when applied to a musician."

IN commenting on a song by Henschel, the music reporter of the New York Staats-Zeitung says: "The augmented second is not necessarily Arabian; it is also a characteristic of Hungarian music."

However, the music reporter of the New York Tribune goes off in quite another direction and stoutly asserts that "The composer strove to be Oriental (as witness his use of the interval known as the augmented second), but came perilously near being Celtic most of the time." (!)

What's wrong with the doyen these days? The thematic coincidences do not tally quite.

RECENTLY an effort was made to see what could be done to increase the attendance at the Pittsburgh Symphony concerts, and seats were placed at 50 cents, reserved. No doubt the management has found it impossible to secure sufficient patronage at the regular price, and there may be many lovers of music in Pittsburgh who are willing to spend 50 cents to hear the orchestra. The trial is worth it. Fifty cents for symphony reserved seats is certainly a figure not encouraging for investors to consider, but then the public are investors often, as they get the benefit if there is one. Naturally it depends much upon the work of the

orchestra, and that cannot be advanced as long as the local press praises it as beyond criticism. Where is there an orchestra outside of Pittsburgh that is not subject to criticism? And this is not the only discouraging feature of the situation.

NOW that real musical historians have firmly fixed the exalted position of Franz Liszt as one of the greatest composers of all times, it is interesting to hear this feeble pipe from the music reporter of the New York Times: "A program made up of the music of one man is generally a trial to the spirit; very few composers can stand such a test, even the greatest, and when the music is that of Liszt's manufacture the result is indeed likely to be tedium raised to its highest power. The pianist brought to the task unflagging enthusiasm and an obvious sympathy, but he could not put into the music what is not there or make it appear other than it is—the vain strivings of inordinate ambition to make shallow and commonplace ideas seem deep and poetic; their development to exasperating prolixity through the skillful employment of rich and manifold technical resources, and the covering thereby of a pitiful poverty of invention." It is a pleasant consolation to reflect that this attack by no means stamps Liszt as a musical ass.

THE Daily Mail, of London, February 23, publishes the following correspondence from Vienna:

VIENNA, Friday, February 20.

Yesterday evening the audience at the Vienna Opera House narrowly escaped a disappointment, owing to the businesslike methods of Herr Knote, the famous Munich tenor. He had been summoned by the director of the Opera House without any arrangement having been made as to his fee. When he arrived he demanded £56 for singing the one evening in the opera of "Tannhäuser."

This was at first refused, for more than £40 had never been paid for a similar engagement. Herr Knote remained firm, and the opera management capitulated. Before the end of the second act the tenor threatened to abandon his performance until the money was forthcoming. It was paid.

The sum of \$200 for a night's singing by a famous Munich tenor in Vienna shows that the American system is gradually introducing itself, and when this tenor asks \$280 he is indicating that his mind is on the Metropolitan here. That's the usual even tenor of their ways.

THE critic of the New York Sun has just been lecturing in Baltimore on singing, and the critic of the New York Tribune is to lecture in Philadelphia on Beethoven. The lecture in Baltimore was projected by the Director of the Peabody Conservatory of Music, who plays in New York, and who receives favorable notices from the critic of the Sun.

The Philadelphia project comes from the Philadelphia Symphony Orchestra, which plays in New York, and gets favorable notices from the New York Tribune. It is, therefore, a perfectly legitimate matter of business, being business in all directions with these critics, and they simply dispose of the columns they have in the daily papers for the purpose of advancing their personal interests, which is a good plan. We only wish to remind them, however, of the one fact—when other people do likewise they should remain quiet on the subject. If other musicians and other musical people are using music for the purpose of advancing their personal interests, these critics who are doing the very same thing should go away back and sit down.

The critic of the New York Staats-Zeitung criticises pianists, and yet competes with them. He

plays in the various organizations that come to New York, or that want favorable notices in the *Staats-Zeitung*. It is perfectly right that he should do this, but it is also perfectly right for THE MUSICAL COURIER to explain that he is doing so. All of these gentlemen, who are so quick to go to free dinners, should remember that their criticisms regarding the conduct of other people in musical matters have no value whatever, except through the fact that THE MUSICAL COURIER exposes the motives and the truth at the back of it. Go ahead, gentlemen, and lecture and play and write annotations and programmatical notes, &c., but let the world know that you are honest about it, and that you are occupying your positions for the purpose of making money, and that you are making it in the way in which you are exhibiting yourself as making it. That is all. And this matter will be kept going until musical criticism in the city of New York is placed on such a basis that the men who write for the daily papers will be of such a character that such things are impossible.

A GOOD many of the Pittsburg papers have taken upon themselves, in a gratuitous manner, the commendable work of injuring J. S. Duss, conductor. Mr. Duss comes from a little town near Pittsburg, and the people of Pittsburg have never had the advantages of a genuine musical criticism from the best sources, for the daily papers have not found it necessary to secure for their staffs critics who understand anything thorough about music. Musical criticism in Pittsburg is at such a low ebb that even the most ordinary performances of the orchestra in that city are looked upon by the daily press as equivalent and equal in character and value to the great performances of the Boston Symphony Orchestra, of the Theodore Thomas Orchestra, of van der Stucken's orchestra and that of Nikisch. For that reason we are not surprised to find the following article in the Pittsburg Post of March 1:

It is indeed a noble ambition, and one worthy of all commendation, that leads John Duss, of Economy, near Pittsburg, to risk his thousands in behalf of a gigantic scheme intended to bring the Metropolitan Opera House Orchestra, together with two eminent soloists like Nordica and de Reszké, to the hearing of the general public. Of financial advantage there can be little prospect in this costly scheme, so its planning must be chargeable to Mr. Duss' aims along artistic lines, and incidentally to a consuming desire for glory as musical conductor.

If only Mr. Duss' press agent could bring himself to a realization that merit alone assures the true conductor his standing, not money, not extravagantly worded notices. In announcing his band's first appearance in New York last season, for instance, Mr. Duss was boldly proclaimed "America's greatest bandmaster." How glorious could but words as flaming as these make master of unknown man! * * * Any man of means, be he so inclined, may find pleasure in leasing for months a music hall or rink; gather into one body the greatest musical artists of the world, and continue indefinitely a series of concerts absolutely regardless. But nowise does this establish him as a "great conductor."

As serious musical proposition no doubt Mr. Duss will take on fat, but, judging from his performances last season in St. Nicholas Garden, New York, ribs are still painfully apparent. The writer recalls one occasion when with his band, which in truth was unapproachably fine from individual viewpoint, he rendered the familiar "Rienzi" overture with a barrenness of musical conception that was positively laughable, and the "Meistersinger" Vorspiel in such manner as clearly to show that its complex rhythms eluded his baton quite pitifully. Again a "Butterfly Divertissement," airy and fragile of texture as a cobweb, recalled a hurdle jump by ponderous elephants, as read by him, while "Meditations of the Dying Poet" was strongly reminiscent of the din and drum of the battle at Manila Bay.

Yet this weakness is no fatal handicap to Mr. Duss, for did not Anton Seidl, greatest of Wagnerian interpreters, stumble almost scandalously at the rendition of his first symphony?

Neither have these comments come as belittling Mr. Duss, rather as a plea that he build lastingly upon innate,

sound merit, and thus keep pace in substantial achievement with his praiseworthy ambition.

One of the strangest things about this very article is the fact that there is not a single evening's program of the whole list of programs of 128 concerts at the St. Nicholas Garden which showed on one night that the Overture to "Rienzi," the Vorspiel of the "Meistersinger," the "Butterfly Divertissement," and the "Meditations of the Dying Poet" were played. No such program was ever performed in one night. We have in this office all the programs of all the performances that take place in New York, and we have taken the trouble to look through the Duss programs and find that there is not a single evening of that kind as represented by the writer who wrote the foregoing article. Now, this makes him, of course, to begin with, a falsifier, and shows at the same time that he does not hesitate to injure a man whom he does not even know, and whose musical abilities are so far beyond his conceptions of what music is that he cannot understand them.

What, after all, is it to the writer of an article in the Pittsburg Post; what can it be to a writer whether Mr. Duss goes out on a great tour or does not? His article constitutes a falsehood, seemingly written to create a false impression of Mr. Duss. A man who does such a thing with premeditation is useless so far as the community is concerned that reads what he writes. He also is an injury to the paper that employs him, because he is seemingly utilizing the columns of that paper for his own advantage. Discerning persons would infer that he was simply engaged in exploiting and advancing the interests of his personal friends. There is nothing venal about it, there is nothing corrupt about it—it is simply a matter of business. That very same person has been mentioned in connection with a judgeship at the coming Saengerfest in Baltimore, and we hope that the committee will be careful not to select a man of that kind for such an important work. Aside from many other reasons he does not possess sufficient knowledge for that kind of work. He cannot differentiate between musical performances, as he shows in this article about Mr. Duss. One of the most important features connected with conduct of this kind on the part of critics is the fact that they are sacrificing the interests of the proprietors of the daily papers for their own personal interests. The proprietor of the Pittsburg Daily Post is the person who is injured most, for it is plain that the cause of music cannot be injured by such persons. Mr. Duss certainly cannot be injured, because he pays no attention whatever to these matters, but the Pittsburg Post is injured because its columns are utilized for the endorsement of personal prejudices rather than in the interests of art.

NATIONAL CONSERVATORY OF MUSIC.

IT is from the State of California that the first official attention is paid to the projected National Conservatory of Music, as will be seen by the following joint resolution passed by the Legislature of that State:

SENATE.

Amended in Senate February 16, 1903.

ASSEMBLY JOINT RESOLUTION.

No. 3.

INTRODUCED BY MR. FISK,

January 20, 1903.

REFERRED TO COMMITTEE ON FEDERAL RELATIONS.

ASSEMBLY JOINT RESOLUTION No. 3.

RELATIVE TO THE HOUSE OF REPRESENTATIVES BILL NO. 14,443, PERTAINING TO A NATIONAL CONSERVATORY OF MUSIC AND ART.

Whereas, A bill (H. R. 14,443) has been introduced in both houses of Congress for the establishment of a national conservatory of music and art at the National Capital at Washington, D. C., with subsidiary branches in the cities of San Francisco, Chicago and New York, and

Whereas, The establishment of such a conservatory is of vital importance to the future welfare of the youth of America; therefore, be it

Resolved, That we, the members of the Legislature of

the State of California, in body assembled, do hereby memorialize and request our representatives in Congress to urge upon their respective houses of Congress the advancement, promotion and passage of the bill now before their respective bodies for the establishment of a national conservatory of music and art by the National Government, and further that a copy of this memorial be forwarded to each and every representative in Congress and to the Senators of the United States.

The Governor, George C. Pardee, and the speaker of the house, Mr. Fisk, were chiefly instrumental in creating the sentiment, and subsequently in having the project endorsed by the Legislature. In order to carry through this project of the National Conservatory of Music it is essential that the other States should follow the action of the State of California, and make some official request of the members of Congress and of the senators to find out what is represented through the senators of each State as to the opinions of those States. That is the proposition which was originally made in THE MUSICAL COURIER on this subject; that is to say, the musical elements must be dropped. They are not in sympathy with anything of this kind, because with their interested views they think their own affairs would be interfered with, whereas their own personal affairs would be vastly improved, and therefore the people must represent the musicians, not the musicians the people. The Legislature of each State should follow the example set by the State of California, which is now in the van of this project.

THERE is considerable judgment and intelligence in Australia on the subject of music and singing, as will be seen from a long extract we publish in another portion of this paper from the Sydney, New South Wales, Evening News, referring to the singing of three artists, and particularly to the artistic conduct of Melba. And here

we wish to call the attention of the Evening News and its writer to the fact that there have been some critics in this country who agree in regard to this singer, as to the lack of inspiration and a want of artistic conscience which she constantly exhibits.

Whenever this paper has spoken of Melba it has referred to the technical agility of her voice, first a gift of nature, and subsequently the result of culture, but never has it appealed to us as a musical instrument, and never has the possessor of it been able to lay claim with us to artistic taste, purpose or fulfillment. Melba has always been a cold, unsympathetic and harsh personality on the stage, who has lacked the temperamental gift so necessary to the delineation of the various emotional and intellectual elements that constitute the artistic representation. The inner soul of art—that irresistible charm of an artistic life—was known to her only in its effect upon the public, through the technical operations of a well trained vocal organ.

Here in the city of New York she has been made a pet of the daily press music critics. They have taken it for granted that the world is ignorant and follows the pandects of daily criticism in art. The star system of opera in New York has destroyed Mme. Melba's chances to sing and draw large audiences on her own account. It was only when Melba was cast with other stars that she fulfilled the longing of an impresario from the box office viewpoint, which shows that the public after all cannot be misdirected by favoritism.

It is remarkable to read this article from the Australian paper, and we should learn from it that there are in the Antipodes people who are just as intelligent and artistic as we are, although in Europe that fact is doubted, because our music criticism here makes heroes of people who in Europe are considered the ordinary stage appearances.

There are not many critics in the city of New York who could write such a review of a singing season as the one we reprint from this Australian paper.

The Critic's Opportunity.

"What Art Thou, O Great Mountain? Before Zerubhabel Thou Shalt Become a Plain."—(Gadski to the Critics).

NINETEENTH PAPER.

THE music critic of the Morning Sun, in a recent issue of that paper, observes with characteristic syntax:

One of those amiable persons who write complimentary letters to critics and then kindly says, "But you are wrong about this matter," has communicated with the miscreant who constructs this part of the Sun. The topic for discussion in this kind letter is Madame Gadski. The writer is surprised at the "extravagant praise" of this prima donna found in these columns.

Following this introduction come excerpts from the letter of the anonymous correspondent, and, under cover of a valiant defense of Madame Gadski, a defense of the critic and his methods. On the surface this taking up of the gauntlet on behalf of the soprano appears most chivalrous; but in the minds of those who have kept a weather eye upon events at the Metropolitan for a number of years it springs a train of reflections more or less confusing.

Doubtless "the oldest inhabitant" may remember, if the critic of the Sun does not, the difficulties that beset Madame Gadski's first appearance in New York; the days when she found few friends and no favor with the New York papers. The critics pursued in Madame Gadski's case the course they invariably pursue with beginners; assuming that because an artist does not come upon the stage for the first time fully equipped not only with remarkable gifts and a perfect method, but with all that self command that is to be acquired only through experience, he or she will never sing; rendering, as is their custom, upon a first hearing a judgment that is, to all intents and purposes, final, so far as the critics themselves are concerned, in the great majority of cases. That the judgment was not final in Madame Gadski's case is not due to the critics.



The habitual attitude of metropolitan criticism could, perhaps, not be better illustrated than by a street scene witnessed not long since in this city. A cart filled with live crabs was driven along the street by a man who, when he came to a crowd of boys, threw into their midst several crabs, for possession of which the boys scrambled, scratched and scuffled. No sooner had a boy secured a crab than he proceeded to pull off its legs so that it could not crawl; then throwing the body upon the ground he placed his foot upon it and squeezed it slowly as long as any diversion was to be got out of the operation. Now the crab is a harmless crustacean, and, outside its native element, is peculiarly defenseless; it is also good for food, and in that capacity serviceable to man. Some slight consideration was due it on account of this service, and there was no reason whatever for trampling the crab to death except that the crab was there and the foot was there.

The singer, whether he be American or foreigner, is in much the same predicament as the crab when he falls to the tender mercies of the New York critic. A few singers obtain favor; not always because they are more deserving of it than others, and, for the rest—well, the impresario drives along his cart and the critics follow. What the critics seem to glory in is their power to damn. The few American singers who have found favor in this country have established their reputations by their work abroad. Had they been compelled to win reputations here they would have been crushed at the very outset. Now

that they have won a place for themselves, the critics are determined, apparently, that no others shall pass. The attempt of a native singer to gain the good will of the American public is the supreme opportunity of the critic, who, like the boy with the crab, always uses his feet, in preference to his head, in dealing with these matters.

The critic is unduly elated over the fact that there is no law compelling him to coincide with the verdict of European capitals. He mistakes the privilege of free choice, which he enjoys in common with the least of God's creatures, for the power of discrimination and uses it equally without mercy and without judgment. Madame Gadski herself, in spite of the critic's rather tardy defense, is a stinging rebuke to their methods; for her success, as far as it goes, is a triumph of pure grit over an organized opposition that was at once aggressive and supercilious.

Bearing in mind the reputation that New York critics have been laboring assiduously for years to acquire—the reputation of never being able to detect a good thing for themselves, and for immediately trampling upon it the moment it is shown to them by another—it is little wonder that a singer appearing before a New York audience for the first time should be filled with consternation, and therefore, instead of doing his best and justifying the reputation he may have won abroad, should do his worst and become the focus of concerted attack on the very threshold of his engagement. He is in much the same predicament as a criminal condemned to be devoured by wild beasts, standing before the cage of the animals selected to serve as executioners. Across the footlights, just in front of the singer sit the six or seven persons who are to officiate at the catastrophe; half asleep, it is true, and looking harmless enough for the moment; but he knows that at the first smell of blood, that is to say, of ink, they will be upon him with a great roar. He doubtless feels with Shylock:

"You take my house when you do take the prop
That doth sustain my house; you take my life
When you do take the means whereby I live;"

yet knowing all this and helplessly awaiting the inevitable, he is expected to command not only his voice and his faculties, but to triumph single handed over conditions that might well give the most resolute pause. The result is easily foreseen. He fails, not necessarily from incapacity; often from sheer nervousness; often from the knowledge that the critic's opinion is the result of mere caprice; that no matter how well he may acquit himself the hazard will not be reduced. Having made one failure, missed the one opportunity to sing himself into the good graces of the critic, he is perforce doomed; for the critic's notion of consistency is to prop by every conceivable means any assertion that he may have unadvisedly made on the spur of the moment.



If a singer be harshly criticised, or dismissed contemptuously in a few lines after a first performance, he is the less likely to get an opportunity to retrieve the fiasco. Until a singer has appeared the presumption at least is in his favor, so far as the public and the manager are concerned; but so

soon as the critics have condemned him the manager, who is not conducting a charitable enterprise, grows wary; for though he may be able to see that the condemnation is unjust, he knows that a very large percentage of the public do not know what to think of a performance until they have seen the morning papers and that these will go with the critics. He is therefore loath to place any singer in a position to draw the inevitable fusillade which is seldom without its influence upon the box office receipts. He will only put such a singer forward when the favorites are sick or for other reasons indisposed to appear, and it might easily happen that a singer treated in this way would not get a second opportunity during an entire season, and thus the career of a highly gifted musician might be cut off at the beginning.

The more sensitively organized a singer is the more likely is he to suffer from nervousness on a first appearance, and he will have enough to do to manage the nervousness without the knowledge that the opinion of the critic will, in all likelihood, have nothing to do with the merits of the case and will remain wholly unaffected by the performance. The situation is all the more deplorable when the singer knows, as he invariably does know in New York, that he is not to be given the benefit of the whole performance in which to make an impression; but that whatever he is to do must be done in the first half of the opera, or the program; as by the time his nervousness has worn off and he has warmed up to the work the critics will have retired in a body to the other side of the street, that bourne whence none return, at least for that evening, and that all chance of effacing the unfavorable impression will be lost.

It is a fact, notwithstanding the critic's bold defense, that so far as the performances at the Metropolitan are concerned certain singers are always praised, no matter what they do, and others are condemned regardless. It is also true that when one singer has made a great hit with them his success seems to close the door to all others who do not sing in precisely the same way. Thus no tenor has been able to please since the critics fell prostrate before Jean de Reszké, and a few weeks ago the critic of the Times sounded a note of triumph in the statement that Gerhauser, failing to come up to the "New York Ideals of Dramatic Singing," had given up his American engagement and fled incontinently to Paris, where he hoped to be able to induce Jean de Reszké to give him a few lessons. Since De Reszké is supposed to have acquired the art of singing in Paris, no tenor will ever be allowed to sing in America who has not studied there; thus we see a German tenor, reprimanded by American critics, fleeing to Paris to be taught how to sing opera in his native tongue by a Pole. Truly criticism moves in a mysterious way, its wonders to perform.



The simple truth is that the critics praise what they deem it safe to praise, and expect by condemning what may have won praise elsewhere to establish a reputation for independent judgment. They do not see that when the singer's reputation is established the work of the critic, be he good, bad or indifferent, is ended. The critic's work is with the aspirant for fame, whom, under certain conditions, he may make or unmake at will. His supreme opportunity is with the artist dowered with ambition, energy and natural gifts, but imperfectly developed, who is fighting for position. The critic should be the nurse of genius, the guardian of talent, and when he ceases to perform these functions conscientiously and satisfactorily he should either be removed by some painless method or pensioned and colonized. If society is too sensitive to permit the application of the remedy, which at first blush may appear as drastic as it is salutary, the less rigorous method of removal might be employed; but in the alternative great discretion should be exercised. The pension should not be liberal enough to excite cu-

pidity or become an object in itself; and, as soon as a critic became the beneficiary of the arrangement, he should be removed to some sea-girt isle where he could be kept under surveillance; as it would be the rankest folly to allow him to run at large in his accustomed haunts where his obsolete opinions, whimsical predilections and irascible temper might influence the work of those who are to succeed him.

The tenure of office in the case of any critic should never be more than fifteen years; in the majority of cases not more than ten, while five years will often be found sufficient to exhaust the powers of the incumbent. This is assuming that he is reasonably equipped for his business at the outset. The work of criticism, where it is well and conscientiously performed is extremely wearing, and the tendency to get into ruts is more marked in this department of journalism than in any other, though the editorial chair is not without its menace to freshness and vigor of thought.

Madame Gadski is at once an illustration of the results of the vicious system which prevails here, and of the signal triumph over it that may be achieved by determination and industry. The critic of the Sun is quite correct in saying that voice is not all that is needed by the singer. If she is to succeed in New York she will need the aggressive ambition of Lucifer before the fall, and at least a working acquaintance with the political creed of Machiavelli to enable her to cope successfully with the conditions. In Madame Gadski's case ambition was made of a stuff sufficiently stern to resist, and to finally overcome, the opposition. Whatever may be the opinions regarding Madame Gadski's natural gifts, the quality of her voice, her technic, her present status as a singer, or her future possibilities, it is matter of demonstration that she has made a practicable breach in the wall that opposed her progress at the beginning of her career in America. It is very generally known that Madame Gadski is ambitious, energetic and conscientious in her work. That she has made good use of these qualities during her stay in this country is shown by the improvement in her singing, which has been noted not by the critics alone but by the rank and file of the unprofessional who have been in constant attendance at the opera. It is certain, however, that these qualities would not have been sufficient in themselves to make practicable the aforesaid breach. The same powers which now are sufficient to induce the critic of the Sun to compare Madame Gadski favorably with Patti were hers then. The bringing of them to the front was a mere matter of time and hard work; that is to say, of development. The fact that she met with no favor at the hands of the critics when she first appeared shows that they are as incapable of detecting incipient power as they are of giving a singer who has not yet gained the consciousness and the control of her power the benefit of the doubt. This is sufficient to show that they are not qualified for the work they are doing; that after years of experience that should fit them for judgment in such matters, they have not yet conquered the A B C of their business.

Any singer who, after twenty years of experience, could show no greater improvement in the art of singing than these critics show in the art of criticism (if that may be called an art which has no rules, no method, and no generally accepted standard) would be roasted to a turn whenever he appeared, and would deserve his fate. It is by experience only that we can arrive at knowledge, and the person who has had twenty years of experience in any vocation without making appreciable progress is practically hopeless. It would be too much to declare that he cannot learn anything, but his lack of ambition and his tendency to stagnation certainly justify the assumption that he is not likely to improve in another twenty years. The mere fact that his work is accepted at its worst is sufficient in itself to remove all incentive for him to give of his best.

This is precisely where Madame Gadski, though she probably did not realize it at the time, had the advantage of her critics. They were hammering at her continually, and she was forced to give of the best that was in her or fly the field. She was too stubborn to fly and too strong to be vanquished, and now we see the very critics who condemned her rallying to her support, while the critics themselves, being safe from assault, have stood still in their tracks. They are no better qualified for their tasks than they were twenty years ago, and will never be any better qualified, for the reason that long indulgence of their incapacity on the part of the public, as well as on the part of those who employ them, has resulted in chronic and incurable indolence.

There is no excuse whatever for slamming the door in the face of ambitious immaturity; nor is it always safe. The most experienced and discriminating critic cannot pronounce with certainty upon the merit of an artist after a single hearing, and this is what reduces much of the criticism of the daily journals to farce. After listening to a singer for an entire season the critic may be able to define accurately that singer's status for the time being; and, if willing to take risks, may prophesy as to his future possibilities; but these prognostications will be about as reliable as those of the weather bureau. If a critic's education in natural history has been neglected his position is most precarious; for he may often fancy that he is toying with a harmless crab, when, in reality, he is tackling a tarantula.

It is very easy to account for Madame Gadski's improvement. Given ambition, energy, determination, and even a little talent, the results must become apparent in time. With these gifts, the possession of which she has demonstrated, it was a foregone conclusion that the singer should rise, despite the critics; but how are we to account for the change of heart in the critics? Was it by sheer, dogged resistance, happily seconded by chance, by diplomacy, or by that clever manipulation of unseen forces to which the grittiest must occasionally stoop? If the critics were incapable of discerning the qualities that sustained Madame Gadski in the ordeal, they are incapable of noting the slow gradation by which she has arrived at her present efficiency. What miracle has changed the wormwood of untempered condemnation into the wine of "extravagant praise"?

A certain celebrated soprano has written a book on the art of song; but as the critic of the Sun very justly observes it is not enough to sing. A thorough mastery of the technic of the art of song may enable a singer to interpret the works of the masters, but it will not enable him to obtain favorable criticism in America, and Madame Gadski may be looked upon as a pioneer, who has successfully blazed a trail through the bristling difficulties of the region which, though it appears in the light of an effete East to dwellers along the Mississippi, is still a woolly West to the singers of Europe. The very least that Madame Gadski can do is to write a book on "How to obtain favorable criticism," giving a detailed account of the methods she has so successfully employed, together with a schedule of prices. This would not only be valuable to her own countrymen and countrywomen, but it would be of stupendous interest to the country at large, and incidentally it would make her fortune.

IN his obituary of the recent Roger-Miclos recital, the music reporter of the New York Sun says: "Mme. Roger-Miclos, the French pianist, was astonished and hurt by the opinions expressed when she lately performed in Mendelssohn Hall the great

WITH THE DEVOTED REPORTERS.

C major Fantasia of Schumann." Now, as a matter of fact, Mme. Roger-Miclos has not performed the Schumann Fantasia in this country. At her first recital the pianist played Schumann's "Carnaval." It will surprise but few persons to note that all Schumann sounds alike to the Sun reporter,

for he plainly does not know the difference between the "Carnaval" and the Fantasia, two of the most familiar works in the literature of the piano.

The innocuous music reporter of the Tribune, on the other hand, avoids positive statements about Roger-Miclos. He thinks as follows: "The standards of judgment set by those who attend piano recitals are past finding out." Often this same thought has come to us after reading the Tribune reporter's comments.

LONDON, March 7.—The absurdities of the English law of libel, which the British juries are constantly using to inflict the greatest injustices on newspapers, have often been pointed out in the Sun. A new act has now been brought in the House of Commons, with the object of amending the law of libel in connection with the press.

RELIEF FOR

NEWSPAPERS.

The preamble states that the practice of instituting actions against proprietors, editors and publishers of newspapers under frivolous pretexts, with the object of levying blackmail, has become so common as to be an abuse of legal procedure and a grave injury to an honorable body of men. The operative clauses provide, first, that no action for alleged libel contained in a newspaper shall be commenced until the person has convinced the Attorney General or Solicitor General that there are reasonable grounds for bringing it, and has received permission to do so; second, in the event that such application is unsuccessful, all costs and expenses incurred by the nominal defendant must be paid by the nominal plaintiff.—The New York Sun.

THE above is a cablegram to the New York Sun of Sunday last. There are men in the city of New York in the legal profession who make it a business to hunt up libels in the papers and to notify those who are supposed to be injured that they have good cause for action. We believe it is called "barratry and maintenance," this crime. It should be followed up by the law carefully, for a great many people would not be tempted to institute libel proceedings as they do unless they were so urged and influenced by attorneys who seek to make money in that manner. It is called legitimate, we suppose, it is businesslike, &c.; but if the newspapers can endure it, why, as a matter of course, it will be endured; but evidently those in England cannot. They have been bringing influence to bear on this thing, as we see it in the foregoing cable message. Libel is a very flexible question, after all. If people are advertised through the fact that they have instituted libel cases, how much benefit do they get through that advertising? A newspaper loses money through an action in libel and receives an enormous amount of advertising. Is that action an injury to the newspaper? How curiously these things can be viewed if the angle of vision is not limited to one direction!

Lulu Potter-Rich, of Altoona.

MRS. POTTER-RICH has a large and flourishing class of vocal pupils in Altoona, Pa., many of them professionals, who are singing in concerts and church choirs. She is the soprano of the First Lutheran Church of this important Pennsylvania city, the auditorium of which is the largest in the city, and which also boasts the largest membership list. H. F. Farber is organist and director.

The present season Mrs. Potter-Rich is doing considerable concert work, and associated with her are Mrs. Benjamin Dreifus, reader, and Amy Clark, pianist, forming the "Lyric Trio." So far the present season Mrs. Potter-Rich has not given any pupils' musicales, but later on she will have a large one. One of the successful events of the winter was a "Ladies' Minstrel," under the direction of this enterprising young singer and teacher.

Many New Yorkers recall the enjoyable musicales during the summer season given under her direction at Cooperstown, N. Y., that beautiful spot in Central New York. The hotel parlors were invariably crowded, and the singing of Mrs. Potter-Rich was always one of the events of the evening. Later on her large classes in Newark, N. J., took up all her time, until her going to Altoona, since when she has been an important factor in the city's musical development.

Madame Evans von Klenner has produced many successful pupils, but none combining good business management and artistic merit in greater degree than Lulu Potter-Rich.

Musical Memories of 1902.

THE YEAR OF THE SINGER IN AUSTRALIA.

(From the Evening News, Sydney, N. S. W.)



We have had a year of voice worship. In the whole history of Australia there never has been a period in which the singer held such sovereign sway as in 1902. It has been a year of triumphs for a trinity of singers—Mme. Melba, Miss Amy Castles and Mlle. Antonia Dolores. All the other musical events of 1902, including the superbly artistic and financially unfortunate concerts of Jean Gerardy, the 'cellist; the concerts of Max Schluter, the violinist; the piano recitals of Barron Morley and Miss Constance Brandon Usher, and the performances of the Philharmonic Society and the Orchestral Society, are overshadowed by the successes of the three singers, who, in the familiar phrase, carried everything before them.

In one sense, we may speak of 1902 as "Melba's year." Yet, from the standpoint of popular opinion, and accepting the judgment of the public, as it is expressed in box office receipts, the admirers of Amy Castles would be within their rights in calling 1902 the "Castles year." In the case of Mlle. Dolores, whom we now claim as a "resident artist," it is a point for argument whether her challenge "to all comers," with the response of the public, was not a greater triumph than that of Mme. Melba or Amy Castles. With two prosperous rivals in the field, Mlle. Dolores carried herself to the front and held her own solely on the strength of her ability as an artist.

Call it a wave of enthusiasm, or whatever you will, the circumstance is in every respect noteworthy that concert-goers in Australia were able to support three "high price" singing stars at the one time. Australia dearly loves a singer. This, at least, has been proved. For it must be accounted as something more than a spasm of appreciation in regard to vocal music when £40,000 is spent in concerts in a single year. The division of "the spoils," however, opens up ground for speculation as to the lack of discrimination on the part of the public. The £40,000 has not been apportioned according to the merits of the three singers. Miss Castles, with her youth and inexperience, secured twice as much "recognition" in the solid form of £ s d as the culture of Mlle. Dolores was able to command. And the disparity between the "takings" of Madame Melba and Mlle. Dolores cannot be justified on any principle of artistic appraisal. Still, if it is permissible to regard the "singing boom" in the light of a big gamble, all three singers must be delighted with the financial result. Whether or not this voice worship will have any permanent effect of advantage and benefit on musical art in our midst remains to be seen.

As a set off to the grace and glitter of Madame Melba's success as a concert singer, and the astonishing popularity of Miss Amy Castles, there is the fact that J. C. Williamson lost heavily early in the year on his Italian Opera Company—the company which, performed so admirably such works as "Aida," "Otello," "La Bohème," "La Gioconda" and "Fedora." And no amount of explanation can remove the dishonor of having the name of so noble an artist as Jean Gerardy associated with a nightly "yawning abyss" of empty benches, here and in Melbourne.

Even in the case of Mlle. Dolores, the belated recognition of her gifts is little to our credit. Twist and turn as we may, we must acknowledge that we were unable or unwilling to estimate the brilliant Frenchwoman at her true value until Amy Castles had gathered up her laurels and Madame Melba had made first class concert singing fashionable.

For five or six years, while she charmed us by the beauty of her voice and the elegance of her art, Mlle. Dolores was "accepted" as an everyday sort of singer. The personal popularity of Amy Castles and the artistic success of Madame Melba awakened us to a sense of appreciation. We then affected to make the discovery that we had been for years "entertaining an angel unaware." The Dolores concerts were rushed, and the amiable artist (who was about to leave for America) is now firmly established as a public favorite. Happily, the turn of the tide has secured to Australians the presence of the daughter of the great Trebelli for the first few months of the new year.

The "singing boom" of 1902 set in with the return of Amy Castles from London. After some three years of study in Europe, Miss Castles received at the hands of the Australian public the homage which in other and older countries is reserved for artists of the highest rank and celebrity. Under Mr. Williamson's management this most

fortunate young lady made what was described as a "triumphal tour" of Australasia—crowded audiences and enthusiastic receptions everywhere. While Miss Castles was singing as an untrained girl in 1897 she received the immense sum of £4,000 "for her musical education." The proceeds of her concert tour last year must have exceeded that amount. What other singer since the world began had her pathway thus paved with gold and showered with rose leaves? Yet Miss Castles is still in the student stage, with years of hard work before her. Abundantly supplied as she is with means to continue and complete her studies in Europe, the little lady now has a weighty obligation of gratitude to discharge. Leaving for Europe, as she will next month, with her younger sister Dolly (who is the possessor, be it remarked, of a rich, unpolished gem in a soprano voice of admirable quality), Miss Amy Castles owes it as duty to Australia to apply herself with energy, enthusiasm, and perseverance to her education in the broad sense, as well as to the cultivation of the graces of the vocal art, without which she can never hope to take rank as a singer of the first rank. We may look for the fruits of this mental and musical culture in three or four years. Those who talk glibly about "royal roads" to fame would do well to remember that Madame Melba spent ten years in the labor of preparation for the operatic profession—that is to say, from 1879 to 1889. So far, Miss Amy Castles has barely emerged from the elementary stage of her development as a professional vocalist.

The coming of Madame Melba was the second musical event of 1902. In the nature of things, there seemed to be no fresh honors left for the artist who had made her native land famous in the musical centres of the world. What could be done for Madame Melba that had not been done for Amy Castles? The only form of tribute left was to pay higher prices for admission to the "Melba concerts." The prices—one guinea and half a guinea—were courageously demanded by the management, and were cheerfully paid by the public. And even in this respect Madame Melba did not set up a record. So far back as 1854 Catherine Hayes, the gifted Irishwoman, a prima donna of English and European repute, charged the same prices for her concerts in Sydney and Melbourne. Catherine Hayes is credited with having made £10,000 by her visit to Australia nearly fifty years ago. Madame Melba will take away more money than Catherine Hayes did, but it may fairly be made a question whether the diva will leave an impression so strong and so lasting of her individuality and power as an artist. Miss Hayes helped to make "tradition" in Australia. She was absolutely the first singer of established fame and prominence to visit this part of the world. She led the way for Lucy Escott (a popular Covent Garden prima donna), Anna Bishop, Ilma di Murska, Carlotta Patti, Agatha States, Annis Montague, Madame Patey, Madame Sapio, Madame Albani, Ella Russell, Antoinette Sterling, Evangeline Florence, Signor Foli, Barton McGuckin and Charles Santley.

All the artists I have named have left the impress of their individuality on the musical taste of Australia; Madame Patey and Charles Santley more, perhaps, than all the others. It is unreasonable to expect that the influence of Madame Melba will be locally felt outside a very small circle. Admitting as true and just everything that can be advanced in praise of Madame Melba's extremely beautiful voice, and of her polished method of vocalization in the technical sense, there yet remains to be answered the question: Has she raised the standard of our concerts and of our concert music? Unfortunately, the memories which have been left to us by this brilliant singer are memories only of elaborate exhibitions of vocal science and agility. We shall preserve in pleasant recollection the shapely figure of the commanding woman and the charm of her glittering voice. Nothing more. These are the legacies left to us by the "Melba concerts."

What of Melba in opera? On the financial success of the three nights of skeleton opera, or concerts in costume, at the Theatre Royal, Madame Melba and George Musgrove are to be congratulated. In the artistic sense it would be a mockery to go through the form of complimenting either the artist or the manager. Looked at from any point of view, the presentation on the stage of pieces of opera, minus chorus and with makeshift scenery, is greatly to be regretted. And it would be affectation to attempt to ignore the circumstance that by lending herself to what cannot in honesty be described as anything else than a

travesty of grand opera, Madame Melba has given operatic art in Australia a very heavy and a very damaging blow. While the distinguished vocalist was appearing in concerts, the hope was expressed, publicly and in private by cultured lovers of music, that her presence and her influence would have the effect of setting up a new and higher standard of singing in Australia. Unhappily, the good that was done in this direction by Madame Melba as a concert singer has been quite undone by Madame Melba as a performer on the operatic stage. On the concert platform the lyric soprano represented elegance of style, purity of vocal method, and well nigh all the graces of refined and polished vocalization. In the skeleton selections from "Lucia," "Traviata" and "Faust," with all the unworthiness of the stage settings as presented, Madame Melba showed how it is possible for the possessor of a singularly beautiful voice and a brilliant and charming concert singer to fail under unfavorable conditions as an operatic artist.

From the concert hall Madame Melba did not bring with her any of the qualifications which are essential to the equipment of the artist who aspires to be an exponent of the highest grade of expressive vocal music in dramatic form, which we call opera. True, Madame Melba had the saving grace of a beautiful voice, with a certain mechanical perfection of technic, in the operatic selections. In all other respects, however, her appearance each night on the stage was a triumph of failure. I take all the risks of being branded a barbarian in committing to paper the candid statement of my opinion that, as an operatic artist, the goddess of the concert hall is wholly without inspiration, and is entirely lacking in fire, force and fervor. Not only is her operatic work without distinction; it is palpably insincere, and consequently unconvincing and ineffective, save as a display of artistic vocalization, without the accompaniments of emotional feeling and dramatic strength. The stage work of Madame Melba in Sydney was marred by a wooden monotony. She has no "moments," no fine flashes, no touches of subtlety or of delicacy. With her a climax, in the vocal or dramatic sense, seems to be an impossibility. At times she is positively crude, and never other than callous. Her Marguerite in "Faust" is a frolicsome French coquette; her Violetta (or Marguerite Gautier) in "La Traviata" is a rather commonplace and clumsy grisette, suggesting nothing of fascination and absolutely sterile as regards sentiment. How, then, I should like to ask, can the Australian newspapers set Madame Melba up as a model and pattern of excellence as an operatic artist?

On the principle that we should take what the gods send us and be thankful, criticism of Madame Melba by an Australian journalist may savor of presumption and conceit. But the point should not be lost sight of that the accomplished lady came to us to challenge our judgment as Australians, not to hear the feeble echoes of what has been said in her praise by newspaper writers in London or New York. If we have no opinion, let us say so frankly. But it is no sort of tribute to Madame Melba to take shelter, as nearly all our newspapers have done, behind the press notices of London. What we say of her in the Commonwealth cannot in any degree make or mar the prosperous prima donna lirico. But we should give our judgment, whether it is for or against her. Better a courage that is at fault than a contemptible silence. And there is another aspect which merits consideration. In no other part of the world has Madame Melba made her appeal as an operatic artist under the wretched conditions of her appearances in so called "grand opera" in Australia. In no other country would operagoers have submitted to the farce of an opera "company" without a contralto, and without the chorus, and, I am tempted to add, that nowhere, save in Australia, would Madame Melba have ventured to so grossly violate the canons of art and the rules of tradition as to present, with five or six assistants, mangled and mutilated sections of popular works, under the misleading title of "grand opera." If the "operatic performances" in Melbourne and in Sydney were in the interests of public charities much might have been overlooked. We might have held our peace, even with the provocation of features of grotesqueness and elements of the ridiculous. As it is, there is nothing for it, honoring Madame Melba, as we do, as a great Australian, but to bury all recollection of the "Melba season of grand opera" in a generous oblivion.—J. T. D.

Burrowes Primary Music Exhibition.

THE class of children in charge of Mrs. Carolyn Wade Greene, of Brooklyn, which has met semi-weekly at the Riesberg studio, 954 Eighth avenue, the past ten weeks, will have "Visitors' Day" next Wednesday, March 18, at 3 o'clock. This will mark the close of the first term of twenty lessons, and the children will unite in singing the songs, singing intervals, writing notes on the blackboard, giving the technical name for any note, no matter where situated on the staffs, beating time and showing what they have learned in this brief time, including inspection of their copy books containing home work. Teachers and parents who are interested are cordially invited.



THE PREFACE.

BERT ALLYN and Jim Werner were merely acquaintances. Allyn was an American composer and Werner, too, was poor. They met occasionally at the home of the Regal Blonde. She was wealthy and preferred Jim Werner, the writer.

These are our main personages and our leading, lesser and cross-motives. [N. B.—This new style of skeletonized fiction is offered as a substitute for the overelaboration of Bourget and d'Annunzio, and the vagueness of Hardy and James.]

THE TALE.

It took Jim Werner ten minutes to clean his pipe, polish his eyeglasses, compare his watch with the clock, yawn thrice and say: "Raining, Nick?" Receiving no answer, Jim Werner whistled a few measures, tapped his right foot in time, stopped suddenly and asked again: "Raining out, Nick?"

The person addressed as "Nick" was a thin visaged man, with iron gray hair and blue chin, who sat writing at a desk to Werner's left. The scratching of "Nick's" pen was the only answer to the young reporter's two questions.

"Amiable dog," commented Werner.

"Shut up," was the polite rejoinder.

"Guess I'll go home," remarked Werner, rising, "rain or no rain."

"Guess you won't," said a boyish looking individual, who entered at that moment; "there may be work ahead. 'Mac' wants to see you."

"Wants to see me?" queried Werner in great surprise.

"Yep—right away, too."

It was some little misgiving that Jim Werner mounted the iron stairs that led to "Mac's" office. "Mac" was Thomas J. McNulty, the proprietor and editor in chief of the Day. "Seeing 'Mac'" was not as a rule a very cheerful prospect for a young reporter, whose tenure of office depended on nothing in particular. "I'll get blazes or I'll get fired," thought Werner, who was rapidly reviewing in his mind every word that he had written during the week—they were very few indeed.

"You're a college man, are you not?" said the dreaded "Mac," fixing his penetrating glance on Werner's scarf pin.

"Yes, sir," replied the young man, wonderingly.

"Our regular musical critic has just sent me word that he is too ill to go to the opening of the opera this evening. Here is his ticket. I want you to report the performance. Go into the thing strictly on its merits. You are familiar with Wagner, eh?"

Jim Werner knew that in a newspaper office he who hesitates is lost indeed. "Oh, certainly," he replied with great uncertainty. But "Mac" was al-

ready ringing for another man, so Werner picked up the ticket and went back to the "cage," as the reporter's room was called.

"Nick" had finished his writing. "Got an assignment?" he asked.

"Opening of the opera tonight. The critic's sick," was Werner's rather proud reply.

"Nick" whistled. "I don't envy you," he added. "Why not?"

"'Mac' is a demon on music. The story must be just right or he'll throw a fit. He's an expert himself, you know. What do they play tonight?"

"Damfino," said Werner, picking up a copy of the Day. "Ah, here it is—'Walküre,' by Wagner, with Mme. —"

"Say, what does that mean, anyway?" asked "Nick"; "I've often wondered."

"Why, it means—it's German, you know—and it's a sort of fairy story, about goblins, and giants, and all that sort of thing."

"Well, you'd better go in deep if you want to make a hit with 'Mac,'" was "Nick's" parting advice. "Work in a lot about the technic and the motives, and the trills."

The full seriousness of his undertaking did not strike the new critic until he had almost reached home. He went into a book shop, unsuccessfully asked for a "Handbook of Music," and refused to take instead a volume called "First Instructions on the Zither." At his boarding house there lived a young woman who practiced the piano before breakfast on cold winter mornings. Werner knocked at her door. "Got any books on music?" he asked. The young woman was dressing for dinner, but she obligingly handed him a book through the partially opened door. Werner glanced at the title. "Popular Piano Pieces for the Parlor. Volume I."

"Got anything else?" he inquired.

"Only Volume II of that book," answered the pianist. Politely Werner returned Volume I.

When he had donned his evening clothes his customary confidence in himself returned. Werner believed, more or less correctly, that to a newspaper man nothing is impossible. With his top hat he put on an air of bravado which he almost felt, and went straight to the opera house. "If he had only given me two tickets I might have asked some musical friend," thought Werner.

He was at the opera house too soon by ten minutes, so he stood in the lobby watching the audience pass in. He hoped to see some friend among all these people, some familiar face. He saw only one, and it made his heart bound into his throat. He raised his hat rather awkwardly. "Mac" and a lady had just passed in. But at once there came another person that he knew.

"Hello, Allyn!" There was no mistaking the air of real joy with which Werner wrung the hand of the composer. "Going right in, or have we time for a smile together next door?" Before he quite had time to refuse Allyn was hustled out by his energetic acquaintance.

"You see," explained the voluble Werner, "I'm on The Day now, doing reporter stunts, just to show somebody's father that I know how to work. He doesn't believe that I can hold the job. Got this assignment tonight. Big thing for me. I want you to put me on good to this Wagner game. I want to surprise them at the office. D'y'e see?"

Allyn had wide ears and large, surprised eyes. At Werner's announcement his eyes seemed larger and more surprised than ever. "Do I understand

you to say that you are to write a criticism of the 'Walküre' this evening?" The accent on the word "you" was slight, but it made Werner blush. He explained the exact circumstances. "I understand certain things much better now," said Allyn, enigmatically enough.

"Let's meet in the foyer after each act," suggested Werner, "and I can then interview you, as it were. Where is your seat?"

Allyn looked at his ticket. "P 2," he said.

"By George!" almost shouted Werner. "My seat is P 4. They're together. Say, that's a miracle, a regular godsend. Come on, old boy, let us to the fray. I'm an easy winner, now."

Allyn wore a thoughtful air as they seated themselves in the parquet, but then, "Walküre" was on the bill, and "Walküre" cannot be taken too lightly. Werner folded a few sheets of paper and fished a pencil stub from his pocket. The lights were turned down and the introduction began.

"What is this, the overture?" whispered Werner.

"They call it that sometimes," said Allyn.

"What is the regular name for it?" whispered Werner, eager for technicalities.

"A coda," replied Werner, keeping his eyes fixed on the rising curtain. Werner made a note of the coveted word.

On the stage was shown the dwelling of Hunding. At the proper moment Siegmund burst in.

"Who is that?" asked Werner, anxiously.

"That's the hero."

"The 'Walküre'?" inquired the music critic.

Allyn nodded affirmatively and Werner made another note. "I'm an awful ass, I know, but what is that chap, a tenor or a baritone?" went on the hapless Werner.

"A tenor profundo," remarked Allyn. His ears stood out very far from his head, and were extremely red, and he looked ever at the stage.

"Tell me when they do a crescendo and all that business," asked Werner.

"The crescendos are only in the second act, this first act is all coloratura."

"How do you spell it?"

"Psst! You're disturbing our neighbors."

Sieglinde entered, and Siegmund told her of his toilsome flight through the forest.

"What are they saying?" the irrepressible Werner wished to know.

"She is scolding him for coming home so late. She's his wife, you know. Ah! there comes Hunding."

"Who's he?"

"He's Sieglinde's father."

"What's he scowling at the young fellow for?"

"He's on his daughter's side, of course."

"He doesn't seem to have much action, does he?"

"He's nervous, he's completely lost his head. I never saw him so helpless before."

"Probably forgotten his lines, too, hasn't he? He doesn't seem to say a word."

"Shockingly bad. He ought to be hissed. At last he's singing. Absolutely no rubato. And he's not even singing Wagner."

"Why, how is that?"

"Afraid of the high tones, of course. He is interpolating an easy aria from 'Rigoletto.'"

"You don't say," gasped Werner, with throbbing news instinct, scribbling busily; "don't the people notice it?"

"They don't seem to. Dear, dear, there it goes again!"

"What?" urged Werner, relentlessly.

"That inverted chord in the orchestra. The tuba

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Examination for Admission in

SINGING AND OPERA

10:30 A. M. daily.

player is drunk and has his instrument twisted. He does that often."

"Why don't they put him out?"

"One of the prima donnas is his daughter."

"Oh, I see," said Werner, delighted. He was getting news with a vengeance.

"Bad stage management, too," remarked Allyn, unbidden; "that sword was left in the tree the last time they gave this opera, and 'Walküre' is having a devil of a time to pull it out. He'll need it in a minute, too." Werner was so busy writing that he could not even look up. Hunding left the stage, Sieglinde returned to Siegmund, after giving her husband the sleeping potion, and the pair sang the love duet. Allyn had several further useful suggestions for Werner before the act was over.

During the intermission, too, the young composer was at some pains to make the intricate plot clear to the critic. Werner looked admiringly at Allyn, at his broad forehead, his wide ears and his large eyes, aglow with the light of musical genius. Werner felt quite overawed.

"Who is that fighting up on the rocks?" he asked of his sponsor during the terrific duel between Hunding and Siegmund.

"Don't know," answered Allyn; "that is to say, nobody knows," he hastened to amend. "You see, the lighting is poor, and the audience is never able to make out what is going on up there."

"Who was the woman that came up out of the ground?"

"That was merely a diversion, a comic scene for the sake of contrast."

"But nobody laughed."

"Well, those are German jokes, firstly; and secondly, hardly anyone here understands German."

"Who's that big woman with the spear?"

"She loves the Walküre. She's trying to frighten his wife."

"I must confess I'm getting mixed. The plot is very queer, isn't it?"

"Very queer—but grand."

"I suppose so. I'm just a plain person from a boarding house, you see."

The ride of the Valkyries interested Werner immensely.

"I've always been a fiend for horse racing," he said; "do they have a tread mill arrangement like in 'Ben Hur'? That was very realistic." A horse race through the clouds was a decided novelty, and Allyn explained the contest in detail.

"What's the old man angry for—I suppose the girl lost on his horse, hey?"

"Precisely," answered Allyn; "you've got the swing of the opera now. You'll be a Wagner expert before you know it."

Toward the end of the opera, when Brünnhilde had been disposed on the rock, Werner hurried to a nearby café where he was to write the beginning of his article and be joined by Allyn after the close of the performance.

When the composer rejoined the critic the latter was driving his pen at a furious rate. "I'll wake up this town," he paused to say. "I'll show up this opera fuss as it really is. Say, what was that smoke on the stage just as I left? Fire, too? You don't say. No panic? Happens every time? All right; all that will go in."

When the account was finished Werner read it to Allyn for approval, sent it off to the office and paid for the supper that he had insisted on ordering. When the two young men were about to part the reporter shook Allyn's hand warmly, and said: "Good night, old man, and many thanks. We must see more of each other in the future. Where do you live?"

"I shall move tomorrow, but I will send you my address," assured Allyn.

"Good night, old chap."

The next morning the town was startled to read in *The Day* the following account of the opening

of the grand opera. The article and its heading were as follows:

WAGNER OPERA EXPOSED.

The Truth About Wagner and the Persons Who Pretend to Understand Him—Some Glaring Defects of Management at Our Opera House.

Our regular opera season opened last evening with a performance of Richard Wagner's "Walküre," in reality a fairy prologue to the master's "Meistersinger."

The Wagner family were great inventors. One brother, Richard, invented German opera, and the other brother invented the famous parlor car which still bears his name. The inventor of the parlor car was burned to death; unfortunately his brother Richard lived long enough to write the "Walküre" and similar inflictions.

This opera opened with a rather rubato coda. Only the stringed instruments are asked to play, as the brass department must keep in good condition for the crescendos in the second act. Soon after the rise of the curtain the Walküre, a tall young man, rather scantily attired in a sprinting costume, staggers into a rude hut. He is evidently under the influence of liquor, and is soundly berated by his wife, who joins him. She scolds severely at first, but softened by his maudlin pleading, she brings him another drink. The lady's father enters, and probably has some strong lines, expressive of contempt at his son-in-law's condition. We say probably, for the interpreter of the dignified role of Hunding was so nervous last evening that he could not find his voice until just before his final exit for the act. There were hints abroad as well that the man had with him too much of a beverage for which the Germans have an infinite capacity. He did some very good scowling, and should do well in melodrama. He was painfully lacking at a moment when his daughter should have had at least a semblance of parental support. The only thing that this man did in some degree well was the coloratura of his legato in the adagio scene. He deserves severest censure, too, for interpolating strange arias into Wagner's music. Of course if a cultured and musical audience, so called, does not know "Rigoletto" from the "Walküre," then the singer is in a small measure justified, but he should not seek to blind the critics. This was another proof, if any were needed, that our local Wagner enthusiasts are simply following a fad, and understand almost anything else better than they do their favorite composer.

The orchestra was in dreadful trim. Here, too, the amber liquid had played sad havoc with some of the performers. One old white haired player on a large brass instrument obstructed the music by playing inverted chords. His attention had to be called to the fact that he was holding his instrument upside down. Under ordinary circumstances this man would have been instantly dismissed; but his daughter happens to be one of the prima donnas. No more need be said. Thus even our art temple is not free from pernicious intrigue and scandalous political jobbery. There was a pretty violin solo at the end of the act, played on a real Macginniss violin. This name is pronounced Magini. The reporter of the *Day* discovered the fact that the player of this valuable violin is a son of Alderman Mulcahy, of the Nineteenth District. The violin cost over \$100 and is made of beechwood. There are some violins worth nearly \$500.

The stage management was greatly to blame for quite a hitch in the action several times. Thus, a sword was left sticking in a tree, and the Walküre had a strenuous struggle before he could get it out of the way. The sword was of poor quality, for later it broke into three pieces and caused no end of quiet mirth.

In the third act, too, the stage management must

come in for further reproach. The lights were so defective that nothing could be seen of an exciting scuffle which took place on the rocks back of the stage. It was rumored in the lobbies that the man who enacted the part of Hunding was being pushed onto the scene by several stage hands. He refused to go on, and the Walküre, who urged him not to delay the action, received a severe blow on the head. Both men then clinched, and the stage manager suspended them for the rest of the evening. Strangely enough, however, the opera went on very well without the presenece of the Walküre. His tenor profundo voice is well articulated, but his breath bears down too heavily on the diaphragm.

The funeral jokes of a sort of "maid of the mist," who came up from out of the ground were not appreciated and could well be cut. About this time the plot grows very complicated and everybody is looking for a climax.

This comes with a rush in the shape of a thrilling horse racing scene in mid air. They get away—eight of them—to a very straggling start, but the contest is managed with skill up to the point where some of the horses turn about and go backward. This spoils the illusion. The horses are handicapped with the bodies of dead men, an unnecessarily gruesome contrivance. The weights were not given in the program. The finish was close, and the decision of the judges was drowned in a chorus of unearthly yells on the part of the losers. This whole scene should amuse the little ones vastly. A man with one eye upbraids his daughter, a jockey, for losing the race, and he talks so long and so loudly that she finally grows tired, lies down on a rock and goes to sleep. At this part of the opera several puffs of smoke came from beneath the stage and flames could be plainly seen. The orchestra gave the alarm by ringing bells, and the audience filed out, frightened but orderly. The stage was wreathed in smoke, and it was impossible to ascertain how the play ended. No one was hurt. The management should supply better fire bells, however. They could hardly be heard.

"In summing up we should say that this whole Wagner commotion is a miserable farce. A more absurd plot it would be hard to imagine than that of the 'Walküre,' even if a series of mishaps had not early deprived the play of some of its chief figures. No one listens to the music. The short violin solo was the gem of the evening. Alderman Mulcahy can indeed be proud of his son. These Wagner operas are, too, an eloquent argument for temperance lecturers. The singers should be searched before they enter the theatre. The voice of the Walküre's wife was by far too diatonic in the alto episodes."

~ ~ ~

And now Allyn is seeking a job no less anxiously than he is seeking Werner.

~ ~ ~

And if you don't believe this story, read back in the files of *The Day*, published in— Well, never mind the city.

LEONARD LIEBLING.

Carl's Free Organ Recitals.

WILLIAM C. CARL will give the first of the free Lenten organ concerts on Friday evening of this week (March 13), at 8:15 o'clock, in the First Presbyterian Church, Fifth avenue and Twelfth street. The feature of the concert will be the first performance in New York of the new Guilman organ Sonata and the appearance of Richard T. Kay, violinist, who will assist Mr. Carl. The concert is free to the public and no tickets are required.

The following brilliant program will be given:

Seventh Organ Sonata in F major.....	A. Guilman
(First performance in New York.)	
Violin solo, Sonata in E minor.....	J. S. Bach
	Richard T. Kay.
Meditation in A flat.....	C. Lucas
Minuetto (Suite in F).....	A. Dolmetsch
Waldweben (Forest Music, from Siegfried).....	Wagner
Toccata.....	MacMaster
(Dedicated to Mr. Carl.)	
Marche Solennelle.....	Joseph Callaerts
(Thirty postludes for organ.)	

A GREAT VIOLINIST.

MICHAEL BANNER is one of the few musical prodigies that have fulfilled gloriously the rich promise of early years.

Usually these youthful meteors flash across the musical firmament with a sudden brilliance that is too radiant to last. Their fame fades almost as quickly as their youth. Michael Banner proved to be one of the rare exceptions. The explanation is simple. He was no meteor, but a fixed star. And a "star" he is today in the full sense of that much abused word.

Many persons play the violin with their fingers, but few guide their fingers with the brain. When we find a virtuoso who uses both his brain and his fingers, and who has



discovered his heart as well, then we need look not much further for one of the world's real and great artists.

Michael Banner is such a man. The empty triumphs that fall to the lot of the mere virtuoso soon surfeited the young player. He saw through the glitter and tinsel of mountebank virtuosity. With him art was not a negotiable commodity, and he appreciated the fact that a few digital feats, mastered by mechanical repetition, did not represent the highest end and aim of violin playing.

Michael Banner has ever been a man of decision, and his resolve once formed he set about at once to realize the new ambition that he had set for himself. He joined Dr. Antonin Dvorák's class in composition, and set himself at work to acquire the scientific and æsthetic foundations not only of his instrument but of all the music that is best in the world's literature. It was a tremendous task, but with unflagging zeal young Banner persevered. He laid aside his violin; he allowed his playing to "grow cold," as he himself says; in reality, to ripen, to crystallize, as we can now see.

For three years Michael Banner remained with Dvorák, and for eight years the violinist rigorously avoided his instrument. What limitless will power this required may easily be conceived. It was sublime devotion to an art ideal seldom found in our practical day, when solely money measures the standard of our accomplishments.

Part of these years were spent in roving about Europe. Banner's restless spirit drove him from place to place, and everywhere he sought, studied and learned.

If you were to ask him about this period of storm and stress he would say: "I sought for the truth in music. I could not find it in virtuosity. Circumstances favored my delving into the meaning of things. I forgot the outer world. Then I found the truth, suddenly, completely. The separation from my violin had been necessary. Like a great light it dawned upon me that for me the truth was in my instrument. To me it represented the perfect musical microcosm that reflects the soul of the orchestra. Now I feel violin playing as the symbol of life. Perchance we must seek after false gods in order to awaken the one in us; strive for worlds to conquer when the whole universe is in our own breast."

It is apparent that Michael Banner is a poet and a philosopher. He has drunk deep of literature and of life, and he has now reached the highest fruition in art and in his own development. He has found himself.

With resounding success Michael Banner has been singing his story on his violin in Germany, Denmark, Sweden, Switzerland, Austria and other European countries. Next season he will play for us in this country, on a long tour under the management of Dunstan Collins. To tell this artist's life story is to give a vivid picture of his art. However, he is a man whose performances speak louder than the premature praise of the press agent. The case can be rested here, with this intimate introduction; Michael Banner will do the rest for himself next season.

As a musical curiosity and also as a proof of our violinist's thorough study of the classics, there is appended an excerpt from Michael Banner's own cadenza to the Beethoven Concerto. The cadenza shown in this column received superlative praise abroad.

It will be seen that the familiar theme is employed as a

perfect canon, in unison. Only two examples of "infinite" canon are known in musical literature, one by Mozart and the other in Beethoven's C minor Symphony (first movement).

ROSE CECILIA SHAY.

SELDOM indeed has an American prima donna, starting out on her career, been honored with such uniform and unvarying appreciation of her art work in English grand opera as Rose Cecilia Shay, who is at present touring the continent with the Gordon-Shay Opera Company. The following criticisms speak for themselves:

The Marguerite of Miss Shay was ideal. Her voice is thoroughly dramatic. Her tones were fine. The many arias were difficult, but

Miss Shay carried them splendidly. The Jewel Song was the gem of the evening and won rounds of applause. In the duet between Faust and Marguerite, "The Hour Is Late, Farewell," the exquisite blending of the voices appealed to the hearts of the entire audience.—Augusta (Ga.) Chronicle.

The opera given was "Carmen," with Miss Rose Cecilia Shay in the title role. It was her first appearance in this city. The Telegraph has printed much about her based upon her success in other cities. The promises made by her management were not only fully verified last night, but there was an artistic surprise. Miss Shay has both the musical and dramatic gifts, and those who were familiar with the dash and fire of both Hawk and Calvé were the most cordial in their approbation. Her voice is rich in all its qualities. It is wondrously reinforced by that combination of physical energy, personal beauty and accurate apprehension of artistic values which Bizet, the composer, so much desired. It is true that a very wide range of interpretation is allowed, but there must be, as Le Sage would say, "a modulation of transports." It was very soon made apparent that Miss Shay has not only been well schooled in the technique of musical expression, but that she also had been brought into thorough rapport with the composer's intention. Her dramatic discretion was quite as remarkable as her vocal deliverance. There was effectiveness without offense. Her voice was of pure tone throughout the gamut, both upper and lower registers, and in the most passionate scenes she at no time lost control of it. There was no vocal hysteria, no sacrifice of tone to the exigencies of declamation. Thus, the critical listener was charmed by the self control of the artist. It must be said that Miss Shay, in challenging the rendition of her illustrious predecessors, came off superbly. Whether in aria or recitative, her notes came true, and as to the characterization or impersonation of the part itself, one was made sure that she could have carried it off superbly in the purely dramatic version of the story. That Miss Shay will long hold a place of distinction in the operatic world there can be no doubt. Nature has given her an attuned voice, an artistic sensibility and a vigor of expression which is bound to make a way for her, if, as seems to be the case, she has the passion of persistence.—Macon (Ga.) Telegraph.

Whoever has seen Calvé as Carmen will instantly agree that in the portrayal of that character Miss Shay is fully her equal, though lacking the excellence of voice of that great artist. The singing quality of Miss Shay's voice is good and there is in it much of the dramatic fire necessary for grand opera.—Savannah (Ga.) Morning News.

Miss Shay, the beautiful and talented prima donna, who created such a furore in New York recently, was heralded as second only to the great Emma Abbott, and certainly she sustained that reputation in the opinion of hundreds who heard her Carmen last evening. Some competent critics even allowed their enthusiasm to prompt the assertion that Miss Shay has no rival on the lyric stage today. Miss Shay has been surrounded by J. Saunders Gordon, the noted New York impresario, with a supporting company that is regarded as the strongest in grand opera the country over.—Wilmington (N. C.) Star.

Rose Cecilia Shay and her grand opera company took Wilmington by storm last night, and everywhere are heard words of the highest praise of their excellent presentation of Bizet's beautiful opera "Carmen." * * * Miss Shay made a graceful and bewitching Carmen. She has a remarkable voice, that is under perfect control. It has exquisite tone and is rich and full of dramatic power. Besides this, she has a most pleasing stage presence that keeps her in sympathy with the audience at all times.—Wilmington (N. C.) Messenger.

The audience seemed pleased with the presentation of Bizet's composition, and Miss Rose Cecilia Shay, as Carmen, rendered the part in an acceptable manner.—Savannah (Ga.) Press.

To the Gordon-Shay Opera Company belongs the credit of presenting in the South, after a lapse of about ten years, grand opera in first class style. Not since the good old days when Emma Abbott and her well remembered superior company annually vis-

ited the Southern cities has such music been heard in Montgomery as that which delighted two audiences at the Montgomery Theatre yesterday, when "Il Trovatore" and "Faust" were sung. The company contains artists like Rose Cecilia Shay, who has won approval on two continents.—Montgomery (Ala.) Advertiser.

Miss Rose Cecilia Shay is a charming Carmen, and she enacts and sings this role with a finished conception of the part. She makes her Carmen willful, passionate, and, above all things, human, as the character was intended to be, and eliminates the coarseness that has made some of the Carmens seem distasteful. This is a role that does not give any scope for frills, as the score is essentially dramatic, and though not giving Miss Shay the opportunity of throwing her voice as does "Faust," it is infinitely more trying and difficult, and the greatest praise that can be given to this lady is that in playing this character she was fully equal to all demands, both upon her dramatic and vocal talents.—Galveston (Tex.) News.

Miss Shay is a superb Carmen, with a rare voice and a personality that makes itself fully felt in a role which gives one of the greatest opportunities of the operatic stage.—Houston (Tex.) Chronicle.

The opera ("Faust") perhaps does not give Miss Shay, the prima donna, the prominence vocally that others in the repertory would, still her Marguerite was a winsome performance, to which her delightful personality lent considerable charm. She has a soprano voice of considerable power and sweetness which gives evidence of maturing promise and is of good timbre and tonal capacity. Her jewel song was given with all the pretty graces we have been taught were possible in the rendition of this beautiful aria and exquisitely sung.—Austin (Tex.) Post.

Miss Shay made a most excellent Carmen. In fact, not since the days when Signorina Collomarina appeared with the ill fated Lombardi Opera Company has her equal in that trying role been seen here. She was a regular daredevil, world defying, at the same time intensely human Carmen. She robbed the character of all suggestiveness, and yet Carmen could be seen in every movement and was ever present. Her voice is eminently suited for the role, and her low notes were exceptionally beautiful.—Galveston (Tex.) Tribune.

Some day Miss Rose Cecilia Shay can afford to cut out the "Cecilia" and will be known only as "Rose Shay." After seeing her exquisite simplicity in the role of Marguerite one cannot but think the simpler name is the better. Her singing was full, resonant and clear, and all the more emphasized the delicacy of her acting. She scored her greatest applause in the Jewel Song, and was compelled to give an encore.—Ft. Worth (Tex.) Telegram.

Rose Cecilia Shay as Margarita was superb; she possesses one of those rare resonant sopranos that enrapture the hearer; several seconds would elapse sometimes between the close of her singing and the applause that followed. She is a woman of magnificent physical endowments, and appeared to wonderful advantage in the famous Jewel Song, which was most enthusiastically encored.—Ft. Worth (Tex.) Register.

Miss Shay, as Margarita, portrayed the character with much force and with emotions as nearly perfect as possible. She sang the music with an artistic intelligence and skill, which was all the more admirable because she depended so little upon anything like mere vocal effort for her success. She handled her voice skillfully and well, and her characterization of the role was received with much appreciation by the audience. Miss Shay captured her hearers completely with her singing.—Wichita (Kan.) Daily Eagle.

HARRY McCLASKEY.

HARRY McCLASKEY, who is new to New York, on his arrival here at once secured the position of solo tenor of Grace M. E. Church (Kate Stella Burr, organist-director), and since then he has sung at several important affairs. A prize in the line of the church choir came to him in the securing of the position at the Washington Avenue Baptist Church, of Brooklyn; there was hot competition for this, over 100 tenors applying. Recently he sang in the Eastern provinces, in various concerts, returning with a lot of flattering press notices, in part as follows:

The Adamowski Trio, with Harry McClaskey, tenor, gave the musical treat of the season last Tuesday evening. Mr. McClaskey, of whom much had been promised, surprised even those who knew what he could do. His voice is full of power and expression and his enunciation is perfect. "Where'er You Walk," from "Semele" (Handel), was one of the finest bits of work that has ever been heard in this city. His phrasing was excellent and the full beauty of the number was brought out to the utmost. "Still wie die Nacht," by Bohm, was one of the best features of the program, and was given with much attention to detail.—Brockton (Mass.) Times, February 24.

Mr. McClaskey possesses a rare voice, round, full, clear, sweet and expressive, equally good and equally well controlled in its different registers. "You'd Better Ask Me" and "To My First Love" were perhaps the daintiest gems of Mr. McClaskey's entire performance. These were not regular numbers, but were enthusiastically demanded after Clay's "I'll Sing These Songs of Araby." Mr. McClaskey was equally capable in these lighter melodies and in his heavier work, "Where'er You Walk," from "Semele," and Giordani's "Caro mio ben." Well nigh perfect enunciation characterized his entire work.—Brockton (Mass.) Enterprise.

Harry McClaskey's splendid voice was never heard to better advantage than last night. His good phrasing and magnificent conception of the "Messiah" number gave evidence that he has a great future in the field of oratorio. His first number, "Shine On, O Stars," captured the audience by the fervor and passion which he threw into it. It was a great triumph for St. John's talented artist.—St. John (N. B.) Sun.

Harry McClaskey, the Canadian tenor, is making a particularly fine impression.—New York Evening Telegram.

Harry McClaskey, a leading tenor, with an exceedingly fine voice, drew forth encore after encore.—New York Journal.



HOTEL CECIL, LONDON.
February 28, 1903.

THE program of the Popular Concert of last Saturday was singularly devoid of interest. Neither Mendelssohn's Quartet in D nor Schubert's Piano Trio in B flat can truly be said to smack of novelty, and, though we are of course exceedingly glad to have occasional opportunities of refreshing our memories, to include them both in one and the same program was quite unnecessary. The Mendelssohn Quartet is exactly the kind of music that the Kruse Quartet can play very nicely, and there was nothing in the performance which could have offended the nicest taste. In the Schubert Trio the pianist was Herr Waldemar Lüttsch, who was also responsible for performances of Chopin's Berceuse and F minor Fantaisie, which would not have been discreditable to the best musical box that money can buy. Mme. Blanche Marchesi, the vocalist of the concert, gave Liszt's "Lorelei" with all her usual dramatic force.

At his orchestral concert on Monday evening Wilhelm Backhaus showed that he has of late succeeded in improving his playing out of all knowledge. There was certainly considerable room for improvement, for he has hitherto shown himself to be little more than a clever and fluent player, and in his performances there was more promise than fulfillment. His faults, however, were largely the faults of youth. He seemed to think, with a good many other young players, that pianists are tested on the same principle as railway engines—by their speed—and he spoilt nearly all his readings by hurrying the tempi. His phrasing, too, often verged upon the childish, and he obviously viewed most of the music that he played through exceedingly youthful spectacles. But time has wrought a very marked change in this. Excessive speed is no longer the most salient feature of his performances, while his phrasing has become clearer and more carefully thought out. It would be too much to say that his reading of Beethoven's C minor Concerto was flawless, for he still has a great deal to learn with regard to the classics. But in Grieg's Concerto he showed more talent than he has ever displayed before, and if he continues to improve at his present rate he should develop into a pianist above the average of excellence.

The Ash Wednesday concert at the Queen's Hall was designed upon a more or less conventional plan. Beethoven's Pastoral Symphony, the Verwandlung's Musik from "Parsifal," the "Meditation" from Elgar's "Lux Christi" are all pre-eminently suitable for an Ash Wednesday concert, and Mr. Wood played them well, though there is very little that is fresh to be said about his reading. Special interest, however, was given to the concert by the performance for the first time in England of Richard Strauss' magnificent "Gesang der Apollonpriesterin." Now that English musicians are at last beginning to appreciate the work of the greatest of modern composers, it is most desirable that his name should be kept before the public as much as possible, particularly by the production of new or unfamiliar works. And certainly this magnificent work is very well worthy of its composer, and it should gain fresh converts among those who still doubt his inspiration. There are still those, of course, even among cultivated musicians, whose ears have not yet grown accustomed to Wagner, though they are, fortunately, few and far between. They may be described as hopeless cases, beyond the reach of any cure. But there are others who, from prejudice or other causes, are unwilling to accept Strauss as Wagner's legitimate successor, and their conversion should only be a matter of time. It is difficult to believe that any one, no matter how unwilling they may have been to stop up their ears, can have been absolutely deaf to the immense beauties of this

song. Short though it is, it is a perfect work of art. The splendid voice part and the no less splendid accompaniment are blended together into a harmonious whole of wonderful grandeur, and Miss Marie Brema, with her great dramatic talent, succeeded in making the performance most impressive.

The motives which induced Sir Frederick Bridge to give Sullivan's "Light of the World" at the Albert Hall in the evening must remain wrapped in mystery. Anything, it is true, is better than the "Redemption," which has hitherto been our regular penance on Ash Wednesday, but a better substitute might surely have been found than this. Written in 1873, "The Light of the World" betrays the influence of Mendelssohn on every page, and the Mendelssohn is largely diluted with water, making a truly unattractive picture. Sullivan was undoubtedly a great man, but oratorio was not his forte, and he would have done better had he left this particular branch of his art severely alone. I do not propose entering into a lengthy discussion concerning the merits or defects of this work, for, as it will now probably return to the shelf on which it has reposed in peace and seclusion for so many years, to do so would be a mere waste of time. Since the day of its first performance it has never caught the public fancy, and I doubt whether this belated attempt to make it popular will meet with any of that success which it certainly does not deserve. If Sir Frederick Bridge is really anxious to find a work to replace the "Redemption" I might suggest that Bach wrote two very fine settings of "The Passion," which are very rarely given adequate performances, while it is also conceivable that he has heard of a certain work by Dr. Elgar called "The Dream of Gerontius," which we should be extremely glad to hear in London.

By a stroke of fate three of the most important concerts of the week were crowded into Thursday, and the music critic did not in consequence know which way to turn. The attraction of Jean Gerardy at the St. James' Hall prevented me from attending the exceedingly interesting recital given by Busoni at the Bechstein Hall in the afternoon, but I hear that his performance of Liszt's "Grandes Etudes d'Exécution Transcendante" was quite one of his most remarkable achievements. Gerardy has not appeared in London for some years. He left us a remarkably clever and promising boy; he returns a finished and mature artist. From first to last his concert was a perfect triumph. The extreme beauty of his tone, which never loses its perfect quality even in the most exacting passages, his exquisite sense of phrasing, his complete freedom from that exaggeration which is, unfortunately, only too often one of the characteristics of virtuosi, and his intimate sympathy with the music that he is playing, combine to give him a place—perhaps the foremost place—among the great violoncellists of the day. His performances must have come as something of a surprise even to those who prophesied great things from him when he was a boy. It is only too often that early promise is unfulfilled, and that prodigies who create a furore when they are still in velvetens show a lamentable falling off when they get into trousers. Gerardy, however, must stand out as a striking exception. The five years that have elapsed since he was here last have been well spent, and he has not only developed his technic to an amazing pitch, but he has at the same time developed his artistic powers in no less a degree. His head was evidently not turned by his youthful successes, and he was not content to stand still. All those who heard his beautiful performances in Saint-Saëns' Concerto in A minor, of that by Haydn in D (arranged by Gevaert), and of Boëllman's delightful Symphonic Variations must have been struck by the quiet power of his playing. Gerardy scored a tremendous success, but it was a success which no one will grudge him, and it is most satisfactory to learn that he

proposes to give more concerts in London. A feature of the concert was the remarkable sympathy with which M. Ysaye conducted the accompaniments. It is only too often that a scratch orchestra and a very mediocre conductor are considered amply sufficient for a concert of this type, and the poor soloist, in consequence, has his task made all the harder. But the orchestra was, on this occasion, composed very largely of the Queen's Hall forces, with whose powers M. Ysaye is, of course, thoroughly familiar, for he has frequently directed them before, but never with more complete success than on Thursday.

The vitality of the Philharmonic Society is really remarkable. It has now entered upon its ninety-first year, and, although it is undoubtedly in its dotage, it still shows no signs of dying. Nor will it ever learn the errors of its ways, and the program of its first concert of the season at the Queen's Hall in the evening was as badly arranged and as poorly played as is usually the case. Apart from the brilliant success of Raoul Pugno, the bright particular star of the occasion, the concert was completely uninteresting, and even Pugno only triumphed under difficulties. In the first place, by an error which could only have been perpetrated by the Philharmonic, the wrong Mozart concerto was analyzed in the program. In the second place, the accompaniments were shockingly played, and M. Pugno might well have been excused if he had not been absolutely at his best. But the Concerto in E flat, No. 9, was played as only he can play it. The perfect delicacy of his touch, his fine technic and the peculiarly minute finish of his style combine to make him the greatest of Mozart players, the only pianist, perhaps, who can do full justice to the Old World music. One novelty was included in the program, an overture to Maeterlinck's "Pelleas et Melisande," by Garnet Wolseley Cox. Mr. Cox is a very young man, and he has still many of the faults of youth. At present it would appear that he aspires to be either a Wagner, a Grieg or a Tchaikowsky, and his music savors of each of his idols in turn. But he is by no means without ideas, and the power to elaborate them, and when he has settled into a style of his own we shall be glad to hear more of him. The less said about the performance of Schumann's Fourth Symphony the better.

While the Philharmonic Society was holding its revels at the Queen's Hall a preternaturally solemn young composer of the name of Donald Francis Tovey was regaling the audience at the Broadwood concert at St. James' Hall with a new trio of his own composition. The trio is for the unusual and ineffective combination of piano, violin and cor anglais, and it need hardly be said that by the time that the end of the last movement is reached one is tempted to regret that the English horn had ever been invented. The tone color of the instrument is too monotonous for a work of this kind, in which it is destined to play an important part, and Mr. Tovey would have done better had he kept to a more familiar combination. Mr. Tovey is, as I have said, a preternaturally solemn young gentleman, and his music partakes of the character of its writer. Most of it, indeed, was so solemn as to be positively dull. A quartet composed of Miss Ethel Wood, Mme. Kirkby Lunn, John Coates and Frederick Rana-low filled up the greater part of the program, with performances of Henschel's "Serbisches Liederspiel" and some of Stanford's songs from Tennyson's "Princess." The performances would have been more attractive had the voices of the singers blended and had they paid more attention to the ensemble.

ZARATHUSTRA.

LONDON NOTE.

George Liebling, the excellent pianist, gave a recital recently in London, which earned the following praise from Clement Scott's authoritative Free Lance:

Liebling's interesting piano recital was a great personal triumph. Alone and unaided the pianist kept his audience entranced for nearly a couple of hours, and the time seemed short and the program replete with variety. The pianist was in fine form, and played the whole of the program from memory. The reading of the Chopin Sonata in particular showed remarkable breadth, so that certain points (such as the lovely melody in the scherzo and the Funeral March) stood out like figures in a landscape. The march, with its noble sorrow, was finely rendered, and the pianist got tones out of his instrument which seemed as powerful as the playing of a full orchestra. The program commenced with the beautiful "Sonata Pastorale" of Beethoven, so delightfully played that the performer had to bow his acknowledgments between each part, so enthusiastic was the applause. Four of Liebling's own compositions came next, and were well received, the last one, a quaint Caprice, winning an enthusiastic encore. The three first were new. Three pieces by Richard Strauss received much applause. After the Chopin Sonata (in which the pianist put out his whole strength) came a group of pleasing works, an Etude de Répétition, Czerny-Liebling; a new Prelude of Floersheim's, a Moszkowski Tarantelle (encored), a Concert Study by Seeling and a Rhapsodie by Liszt. The recital was listened to with deep attention by a highly appreciative audience, who recalled the pianist again and again, and gave him a perfect ovation at the conclusion. Technical difficulties do not exist for Liebling, and his reading is always masterly.

ELSIE WILCOX PARKE'S CONCERT.

THE concert given by Miss Elsie W. Parke, at Paterson, N. J., on Thursday, February 26, was attended by one of the largest and most fashionable audiences ever gathered in that city. It was a great success artistically and financially. Miss Parke was assisted by M. James Brines, tenor, who, like Miss Parke, is also a pupil of E. Presson Miller. Mr. Miller himself presided at the piano. The following program was rendered:

Soave Immagine d'Amor.....	Mercadante
My Mother Bids Me Bind My Hair.....	Haydn
Ich Liebe Dich.....	Mildenberg
Als die Alte Mutter.....	Dvorak
Sehnsucht.....	Rubinstein
Theme and Variations.....	Mr. Brines
A Tol.....	Lebrun
Romance, Mignon.....	Thomas
Oh, That We Two Were Maying.....	Nevin
In My Garden.....	Gaynor
The Wind Went Wooing the Rose.....	Gaynor
Nocturne.....	Chadwick
Allah.....	Chadwick
He Loves Me.....	Chadwick
Molly's Eyes.....	Hawley
A Memory.....	Park
Love.....	Park
A May Morning.....	Denza
Supposing.....	Bischoff
Love's Dilemma.....	Richardson
L'Addio.....	Nicoli

There was a long and influential list of patronesses. The following are some extracts from press notices:

One of the most pleasant concerts of the season, both from an artistic and social standpoint, was presented last evening by Miss Elsie Wilcox Parke, of this city. Orpheus Hall was crowded by an audience that embraced many of the best known people of the city, and the musicale became an ovation for the young singer. * * * Miss Parke is the possessor of a soprano voice of the coloratura type, vibrant and pure. * * * Two years ago Miss Parke made her debut at Association Hall, since burned down. * * * Since that time she has greatly improved. The artistic spirit has been rounded out and polished, and it was with feelings of pleasure that the friends of the young singer noted the progress made. * * * Mr. Brines furnished excellent support. He is a magnetic tenor of winning personality, and sang with fine intonation and precision. * * * E. Presson Miller presided at the piano.—Paterson Call.

Miss Parke possesses a pure, rich, soprano voice, which carried her over her difficult program with little or no effort. She shows much improvement over her last public appearance. * * * Mr. Brines' clear tenor voice proved an able assistant in making the concert a success.—Paterson Guardian.

Since her last public appearance Miss Parke has improved in every way, and the difficult coloratura work in some of her numbers tested her proficiency. She was heard to best advantage in the Theme and Variations by Proch, which displayed the great flexibility of her voice. This number, rendered with admirable intelligence, evoked a storm of applause, and the singer was several times compelled to bow her thanks. * * * M. James Brines, tenor, who assisted, made a striking impression, and shared the honors of the evening. He was specially pleasing in "Molly's Eyes," by Hawley; "A Memory" and "Love," by Parke, although he sang all of his numbers with excellent expression and precision. * * * The duet was rendered with much charm.—Paterson Daily Press.

Orpheus was thronged last evening with a fashionable and representative audience when Miss Elsie Wilcox Parke, of this city, gave an artistic song recital. Miss Parke, who is a very charming young girl, is gifted with a sweet and sympathetic soprano voice of vibrant tone and wide range. In addition to her beautiful voice she is blessed with a fine stage presence. * * * Since her debut, two years ago, Miss Parke has grown more entrancing in the realms of music, in which she has made so much progress and acknowledged success. * * * Mr. Brines, a young gentleman of pleasing personality, with a fine tenor voice, was heard to good advantage. * * * E. Presson Miller was accompanist for his pupils, and handled the piano in a masterly manner.—Paterson Evening News.

"THE SWAN AND THE SKYLARK."

UNDER the direction of A. Y. Cornell, organist and conductor of Calvary M. E. Church, Goring-Thomas' beautiful work, "The Swan and the Skylark," was given last Thursday evening with the following soloists: Katherine Corder-Heath, soprano (member of the church choir); Josephine Jacoby, contralto; William A. Wegener, tenor; Gwilym Miles, baritone, with Corinne Wolerstein at the piano and Florence B. Shepard, organist. The baritone solo at the outset, "A Grecian Poet," brought Mr. Miles hearty applause, and the ten minutes' long tenor solo following, "Summer, I Depart," was well suited to Mr. Wegener's voice; he made it lyric and touching, getting two rousing encores at the finish. Madame Jacoby made much of "Thus Flowed the Death Chant On," and her interpretation was most tender and characteristic. Perhaps the most brilliant work of the cantata was done by Mrs. Heath in "Summer Is Come." The florid and graceful solo seems as if written especially for her voice, and she fairly revelled in its difficulties. Throughout she struck just the right spirit, and the vocal quality of her high notes, especially the A's and C, was all delightful.

The duet with Tenor Wegener was most enjoyable concerted singing, and had Mrs. Heath nothing else to her credit, her work in the cantata has brought her into prominence at one bound.

Conductor Cornell's chorus of 100 singers was tuneful, spirited throughout the evening, restraining natural youthful exuberance in the portions calling for choral obligato, and attentive to the baton.

Preceding the cantata a short program of seven numbers was given, allowing opportunity for the soloists to display their varied vocal and (in the case of the ladies) physical charms. Starting off with Tenor Wegener's "The Erl King" and as encore "The Two Grenadiers" in spirited style, Madame Jacoby followed with Walthew's "May Day" and Foote's "Love Me If I Live." The reception accorded the singer showed that she was a favorite at this church, as elsewhere. Her gorgeous voice won all, bringing her an emphatic encore, when she gave "The Night Has a Thousand Eyes" with deep feeling. The youthfully pretty appearance of Mrs. Heath created interest on the part of the many to whom she was new, who found this interest well justified in the course of her singing of the Tschaiakowsky "Joan of Arc" aria; this is unsuited to her voice and style, however; she gave a little ballad, "Dandelion," for encore. Of course Mr. Miles sang well; he always does. Though somewhat hoarse this evening, he sang with artistic finish, putting much bravour into the "Don Juan" Serenade, and receiving such insistent applause that he had to sing again—"In '62." Two part-songs by the chorus gave added variety to this short program. Miss Wolerstein and Mr. Cornell played the piano accompaniments for the solo singers.

Dr. Odell, the pastor, is to be felicitated on the interest in music aroused in his large church, and THE MUSICAL COURIER expresses the hope that Mr. Cornell's successor may continue the music on the same high plane. May 7 "The Messiah" is to be sung.

A Miller Pupils' Recital.

A LARGE and interested audience filled Mr. Miller's studio in Carnegie Hall last Wednesday, and listened to a varied and enjoyable program performed by some of his vocal pupils consisting of:

Baritone—	
Gipsy John.....	Molloy
At the Fountain.....	Clay
Contralto—	
The Gift.....	Behrend
God Shall Wipe Away.....	Sullivan
Miss Clara Ward.	
Soprano—	
I'm Wearin' Awa'.....	Foote
Home, Dearie, Home.....	Molloy
Miss Jennie White.	
Tenor, Sunshine and Rain.....	Blumenthal
George Alton.	
Soprano—	
Can't Thou Forget.....	Bartlett
Since We Parted.....	Allitsen
Mrs. Madge Lessen.	
Baritone—	
I'll Sing Thee Songs of Araby.....	Clay
You Are Mine.....	De Koven
George McCabe.	
Contralto—	
All Through the Night.....	Welsh Ballad
The Little Red Lark.....	Irish Ballad
Mrs. Jessie Thompson.	
Tenor—	
Calm as the Night.....	Bohm
Deep in the Rose's Glowing Heart.....	Nevin
T. Arthur Miller.	

It would be a difficult matter to select from among the foregoing pupils any for more especial mention. Perhaps Miss Lessen, in her numbers, showed most the decided temperament, though carefully restrained. Miss Ward, who sang Sullivan's beautiful contralto aria, is a most promising singer in style and method, and most satisfactory improvement is noted each time she appears in recital. Archer Young has developed a fine baritone voice

of unusual range and quality, and was most favorably received. Mr. Miller closed the program as usual by two songs, in which his fine tenor voice, scholarly interpretation, made an enjoyable ending to the affair.

WETZLER AT DALY'S.

UNDER the auspices of Daniel Frohman, H. H. Wetzler and his orchestra gave a concert of French and Viennese music at Daly's Theatre on Monday afternoon. The program, of entertaining calibre, contained orchestral numbers by Johann Strauss, R. L. Cottenet, Bizet, Massenet and Delibes. There were also songs by Isouard, Perilhon, Erlanger, Pfeiffer, Dubois and Bemberg; violin solos by Mozart and Hubay, and a valse for flute and orchestra, by Godard.

The Cottenet number, a prelude for orchestra, is very well scored, shows aptness for melodic invention, and is dressed in characteristic harmonies. The composer is a New York amateur of talent, who seems to have had excellent instruction. Mr. Wetzler led the light music with deftness and taste. Especially the Bizet "Minuetto" was played daintily and transparently.

Hugo Heermann gave an accurate reading of a Mozart Adagio, and a glacial performance of Hubay's "Czardas." The Magyar spirit was entirely lacking. The audience applauded the player very liberally.

Charles Mole, in his flute number, displayed a mellow, well modulated tone, and considerable technical dexterity. He, too, was warmly recalled.

EUROPEAN NOTES.

THE time for sending in works for the Sonzogno prize for an opera has expired, and the enterprising discoverer of Mascagni finds himself encumbered with 234 scores from which to select the winner. Of these, six are English.

At the late requiem mass of Pope Pius IX, Abbé Perosi for the first time conducted in the Sistine Chapel. The performance is said to have been splendid, although there had been only four rehearsals.

Bruckner's unfinished Ninth Symphony in D minor was given by the Wagner Society of Vienna on February 11 for the very first time with great success. All three movements were applauded warmly. The scherzo was redemanded, but the conductor refused the request. It is highly original and humorous. The most attractive was the final adagio, which the composer styled his "Farewell to Life."

Twenty years have passed since Richard Wagner died, February 13, 1883, at the Palazzo Vendramin, Venice. The news of the death was communicated to King Ludwig of Bavaria by the widow by telegraph. The King's secretary dared not break the news to him for some time. Then the King exclaimed: "Terrible; leave me alone!" A few hours later he recalled the official and said: "The body of Richard Wagner belongs to me; let no one do anything about the funeral before receiving my order." In fact, the ceremony was carried out as the King desired.

The last work done by the late Robert Planquette was the preparation of music for the ballet "Les Cloches de Corneville," which is to be given at the London Alhambra about Easter. For this production the popular composer, naturally enough, drew upon the score of the most famous and enduring of his works (known here as "The Chimes of Normandy"), besides writing fresh dance numbers. The last piece from Mr. Planquette's pen that enjoyed conspicuous success in London was "Paul Jones," in the name part of which the American singer, Miss Agnes Huntington, made so marked an impression.



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PHILADELPHIA.

PHILADELPHIA, March 9, 1903.

THE Philadelphia Orchestra will close its regular season this week, giving its fourteenth concert on Saturday evening, with David Bispham as soloist, and the fourteenth Friday afternoon rehearsal, with Hermann Grovesmuhl, one of the leading violinists of the orchestra, as soloist. The program has not yet been announced, as it will be a "request" program, the most popular numbers selected from a list chosen by patrons, to whom slips were distributed at the Friday and Saturday concerts of last week.

It will be interesting to note the popular choice, because of the number of new works and modern ones which the orchestra has given this season. The list from which the audiences were privileged to make their choice was a large one, and contained, of course, every selection that has been played by the orchestra in the thirteen preceding concerts. Mr. Bispham's numbers at the Saturday concert will be Weber's Lysiat's aria from "Euryanthe" and Richard Strauss' "Hymnus" and Pfitzer's "Morgenlied."

The interest in last Saturday evening's concert—the program generally being a pleasing one—was in Sinding's "Episodes Chevaleresques" and Glazounow's "Valse de Concert," given here for the first time. The Sinding number is stirring and well illustrates a knightly conquest, while the Glazounow number is a dainty and vibrant response to the dance.

Of the three remaining opera performances to be given in Philadelphia this season by the Metropolitan Company, two of them will be given this week, "Don Pasquale" on Tuesday evening and "The Magic Flute" on Thursday afternoon. Madame Sembrich will sing the leading role in both operas.

The announcement that the new director, Heinrich Conried, would give Philadelphia but a week or two of grand opera at the end of next season is met in this city with much displeasure. Such a project, if carried out, would certainly meet with great opposition, and would undoubtedly prove a financial failure. Society principally supports the opera in Philadelphia, and, as its duties are so strenuous, individual members could attend but a few performances, and Mr. Conried would be disappointed in the financial outcome. However, as the next season is so far off, it is useless to become too much stirred up over the future.

The last of this season's popular concerts by the Philadelphia Orchestra will be given on Wednesday evening, with Madame Blauvelt as the soloist. The program is as follows:

Marche Militaire.....	F. Schubert
Overture, Oberon.....	von Weber
A vos jeux, aria from Hamlet.....	A. Thomas
Madame Blauvelt.	
Les Preludes.....	F. Liszt
Overture, Maximilian Robespierre.....	H. Litolff
Je veux vivre, aria from Romeo and Juliette.....	Gounod
Madame Blauvelt.	
Waltz, Sommerabend.....	E. Waldteufel
Evening Song (for strings).....	R. Schumann
Slavonic Dance.....	A. Dvorak

A concert was given at the Metropolitan College of Music on Thursday evening, March 5. An interesting program was given by Miss Mary Dickey, violinist; Miss Daisy Airey, pianist, and Romaine Callender, organist.

Mrs. Snelling will give her second and last subscription recital at the Acorn Club, 1618 Walnut street, on Wednesday, March 18, at 3:30.

An interesting song recital was given at Griffith Hall on Friday evening by Miss Edith Bodine, assisted by Julius Falk, violinist. Miss Bodine, who has a beautiful voice and method, sang fourteen songs by a number of composers, including Weil, Schumann, Chadwick, Richard Strauss, Grieg, Tschaiakowsky, &c., and Mr. Falk played Polonaise, "Mignon," by Thomas; Vieuxtemps' "Bohemienne" and Dell' Acqua's "Villanelle."

The United Singers of Philadelphia had their annual election on February 22, and re-elected all of the old officers of the association, with the exception of first vice president, Edmund Wolsieffer being selected for that office. The singers are actively preparing for the competition at the National Saengerfest, to be held in Baltimore this summer.

The Philadelphia Choral Society has been studiously rehearsing, for the past two months, on what promises to

be the greatest novelty of the musical season, César Franck's "Beatitudes." This will be only the fifth performance of this noble work in America. It was the great success of the Cincinnati festival last year, and created a deep impression at its performance in New York, Worcester and Providence. Its coming production by the Choral Society will be in line with the magnificent rendering of the Bach Mass last season, and it is a work well worthy of the society's efforts.

Following the regular season the Philadelphia Orchestra will give a Beethoven cycle, to which Philadelphia music lovers are looking forward with much interest. It will be begun Friday evening, March 20. The program for this concert and the ones following will be:

FIRST CONCERT—FRIDAY, MARCH 20.
Overture, Egmont, E major, op. 84.
Symphony No. 8, F major, op. 93.
Symphony No. 3, E flat major (Eroica), op. 55.

SECOND CONCERT, SATURDAY, MARCH 21.
Overture, Coriolanus, C minor, op. 62.
Symphony No. 1, C major, op. 21.
Symphony No. 6, F major (Pastorale), op. 68.

THIRD CONCERT—TUESDAY, MARCH 24.
Overture, Fidelio, C major, op. 72.
Symphony No. 2, D major, op. 36.
Symphony No. 5, C minor, op. 67.

FOURTH CONCERT—WEDNESDAY, MARCH 25.
Overture, Leonore, No. 2, C major, op. 72.
Symphony No. 4, B flat major, op. 60.
Symphony No. 7, A major, op. 92.

FIFTH CONCERT—THURSDAY, MARCH 26.
Overture, Leonore No. 3, C major, op. 72.
Concerto for piano and orchestra, E flat, op. 73.
Constantin von Sternberg.
Symphony No. 9, D minor, op. 125.

The pupils of Mrs. Phillips-Jenkins' School of Vocal Music gave a studio musicale on Saturday morning before an audience which overflowed the large hall and listened with close attention at the fine singing of a varied program. The concert was opened with "Hark! Hark! the Lark," sung by the chorus of the school, followed by selections by the Misses Claire Phalen, Mary Todd Mustin, Elizabeth Smith, Ella Slemmer, Mabel C. Patton, Florence Lewis, Elizabeth Mossbrook, Felicia Moniot, Elizabeth Evans, Augusta Feistle, Edna G. Penrose, Margaret Chapman, Florence Sheehan, Sara Dunlap, Flora Bradley, Josephine Stasen, Harriet Frost, Edith Glass, Edith Boyd, Grace Seymour, Rosalie Hutton and Mrs. Leopold Bellak, Mrs. John Eberhardt and Mrs. F. L. Hoovan. Mrs. Jenkins, assisted by William Sylvano Thunder, played the accompaniments.

Preparations are being made, under the direction of Ralph Kinder, for the singing of Mercadante's "Seven Last Words" at the Church of the Holy Trinity on Wednesday evening, April 1, and also for the singing of Stainer's "Crucifixion" at Holy Trinity Memorial Chapel on the evening of Good Friday.

W. W. HAMMOND.

Recitals by Miss Carllsmith.

MISS LILIAN CARLLSMITH, the contralto, gave the first of a series of recitals at Kingston, N. Y., Monday of this week. She gave a Schubert and Schumann program as follows:

Der Wanderer.....	Schubert
Du bist die Ruh.....	Schubert
Die Fülle.....	Schubert
Die Junge Nonne.....	Schubert
Der Tod und das Mädchen.....	Schubert
Haiden Röslein.....	Schubert
Morgen Ständchen.....	Schubert
Ich Grolle Nicht.....	Schumann
Der Ring an Meinem Finger.....	Schumann
Im Wunder schoenen Monat Mai.....	Schumann
Ich Kann's Nicht Fassen.....	Schumann
Waldeggespräch.....	Schumann

Miss Carllsmith has an interesting and promising class of pupils. Among the young women studying with her are Miss Ethel Watterson, a daughter of Col. Henry Watterson, of Louisville, Ky.; Miss Marjorie Squire, daughter of Ex-Senator Squire; Miss Jean Hasbrouck, daughter of Judge Hasbrouck, of Kingston; Miss Mary Preston and Miss Mary Quigley.

The Mendelssohn Trio Club.

AT the sixth concert by the Mendelssohn Trio Club, Monday afternoon, at the Hotel Majestic, the club performed the Gade Trio, op. 42, and the Schütt Trio, op. 51. Charles Gilbert Spross, pianist of the club, played as solos a Prelude by Rachmaninoff, "Frühlingsrauchen," by Sinding, and an Impromptu by Reinhold. There were two vocalists, Miss Melanie Guttman, soprano, and Henry M. Barenblatt, tenor. Miss Guttman sang songs by Goldmark, Schubert and Tschaiakowsky, and Mr. Barenblatt songs by Stenhammer, de Lera and van der Stucken.

SZUMOWSKA RECITAL.

Suite, D minor.....	Handel
Capriccio, B minor.....	Brahms
Rondo, A minor.....	Mozart
Allegro, G major.....	Scarlatti
Fantaisie, F minor.....	Chopin
Nocturne, B major.....	Chopin
Impromptu, G flat major.....	Chopin
Valse, A flat major.....	Chopin
Thème Varié.....	Chaminade
Etude de Concert.....	Schloetzer
Paraphrase sur Rigoletto of Verdi.....	Liszt

SATURDAY afternoon Mme. Antoinette Szumowska gave a piano recital before a fair sized and appreciative audience at Mendelssohn Hall. Madame Szumowska has long been known here as an excellent player, gifted with a concert technic above the ordinary, with a pretty tone, a commendable degree of musicianship, and much taste in the niceties of phrasing and pedaling. Madame Szumowska represents a school of pianism that has all too few followers, and she is unquestionably one of its best examples. It is a school of which, without his eroticism, de Pachmann, the master miniaturist, might be the head. It is the school of cameo art; it seeks small lines, detail, beauty, pale tints, rather than sweeping strokes, impressionism, impetuosity and the color that compels. Madame Szumowska is a Paderewski pupil—and, by the way, she is not the only Paderewski pupil, for there are also Schelling, the American, and Stojowski, the Pole—but she has caught few of the tricks of her famous master. She has his exquisite pianissimo and his occasional left hand rubato, but she lacks the complete abandon, the mastery of tonal nuance, and the graphic interpretative powers that fired the musical world of America during Paderewski's early tours here. The real secret of his unique success he can teach no one. Nor does mere speculation help other pianists to a solution.

Madame Szumowska played a lengthy Händel Suite in place of the customary Bach and Beethoven numbers. Of the five parts composing the suite the "Aria con Variazioni" was far and away the best. Perhaps intentionally Madame Szumowska imitated realistically and effectively the tone color of a harpsichord.

The Brahms Capriccio, done with a delightful staccato touch and some arch humor, was insistently redemanded. Its rhythm, however, was not absolutely above reproach. The Mozart Rondo was correct and cold. In the Scarlatti number the player fell altogether out of the classical frame. The program called this a major piece "Allegro-simo." Hitherto we have known it simply as "Allegro" or "Sonata." Madame Szumowska's tempo distorted these four pages of bright music into a mere finger exercise, and in such haste was she that the left hand had not time to play its awkward skips with more than indifferent accuracy.

A tendency to hurry was apparent, too, in parts of Chopin's Fantaisie, and in his A flat major Valse. These rapid episodes in Madame Szumowska's playing sounded blurred and uncertain. The Fantaisie is completely beyond her grasp, but in the Nocturne and Impromptu there were moments of real tonal beauty and of refined sentiment.

The Chaminade Variations—interesting changes on an eloquent theme—were reeled off with understanding and vim. The familiar A flat Etude of Schloetzer is not one of the lady's best pieces. The knack of clearly exposing its peculiar intricacies is best understood by some of the Lambert pupils. They should apply for a patent.

The ancient "Rigoletto" paraphrase revealed Madame Szumowska as a player par excellence of cadenzas, chromatic scales and figured passage work of the truly Lisztian kind. Her tone was velvety and varied. A looser wrist and a trifle more power at the end would have resulted in a splendid climax.

However, Madame Szumowska was showered with applause, complimented with recalls, and forced to give encores. And if these amenities be exchanged between a pianist and an audience the recital might truthfully be called a real and deserved success.

A Laura Moore Pupil.

MISS DORY BOCKLER, who was a pupil of Miss Laura Moore, is now filling the second year of her engagement at the Royal Opera of Elberfeld, Germany. Among the roles she studied with Miss Moore are Marie, in "Der Waffenschmied"; Marie, in "Czar und Zimmermann"; Aennchen, in "Der Freischütz"; Zerlina, in "Don Giovanni"; Cherubino, in "Figaro"; Mignon; the pages in "Romeo and Juliet"; "Huguenots," "Faust"; Hänsel, in "Hänsel und Gretel," and Gabriela, in "Das Nachtlager in Granada."

Miss MacKenzie's Recital.

MISS REBECCA MACKENZIE, the soprano, will give a recital of Scandinavian songs in the hall of the Y. W. C. A. Saturday evening, March 14. Ida I. Bremen and Greta Franzen, pianists, will assist, and Charles Simpson will exhibit 100 illustrations of a tour through Scandinavia.

TWO RUSSIAN COMPOSERS.

THE intellectual awakening that swept the world a few decades ago, freed the slaves of America and the serfs of Russia. With this liberation there was born in the Czar's domain the individual, and on this sense of personal significance his people build him a Russian art. Imagination, so long held in leash with new ambition, filled the poet, musician, painter and the scribe. Then and there was formed the higher nation's spirit that lent direction, scope and purpose to its new found art. New names of artists were added to the old, and today the tale of intellectual Russia is but partly told when we speak of Glinka and Pushkin, of Dostojewski and Cui, of Rimsky-Korsakoff and Gorky, of Gogol and Moussorgsky, of Tchaikowsky and Turgeniev, of Balakirev and Verestchagin, of Glazounow and Tolstoy, of Liadow and Korolenko, of Dargomijsky and Borodine.

It is not the intention with these few paragraphs to sketch the gradual growth of a school which has attracted to its work the eyes of a thoughtful world. Critical seers look hopefully toward the East for new expression in music, verse and prose. Of all the great men who are building foundations for such hopes, we will briefly discuss but two, whose recent portraits are printed on this page.

"Mili Alexeievich Balakirev," says the London Musical Standard, "was born in 1836, at Nijni Novgorod, and was educated at the University of Kazan. Like many of the group of modern Russian composers, of which he was musically the father, he was at first only an enthusiastic and unusually capable amateur, but he was subsequently persuaded by one of the leading critics to adopt music as a profession, and became known as a pianist of great attainments. In 1856 Cui and Balakirev formulated their ambitious program for the furthering of national Russian music, and seven years later, the latter, in conjunction with Lomakin, founded the Free School of Music at St. Petersburg, and conducted for some years the orchestral concerts of the school. From 1867 to 1870 Balakirev was appointed conductor to the Russian Musical Society. Since that he appears to have almost completely retired into private life, although he has occasionally officiated at St. Petersburg, and from time to time a new and valuable work of his authorship appears in print. He was at all times of a very reserved disposition, avoiding publicity, and preferring the circle of his intimate friends, who one and all speak of him in the most affectionate terms.

"His principal works are a symphony of quite recent production, three overtures on national airs, Russian, Spanish and Bohemian; two symphonic poems, 'Russia' and 'Tamura,' and an overture and dramatic music to 'King Lear.' Besides this he collected and harmonized a splendid collection of Russian folksongs, and is also the author of many gems of art song. Of his piano compositions the best known is the Oriental fantasia entitled 'Islamey,' one of the most difficult pieces ever written for the instrument, and an effective concert solo. The remainder comprises six mazurkas, three scherzi, three nocturnes, four waltzes, a fascinating Doumka (complainte), a Berceuse, many other miscellaneous pieces and a brilliant transcription of airs from Glinka's 'Life for the Tsar.'"

One of the most conspicuous figures in modern Russian music is Nicolas Rimsky-Korsakoff, born at Tichwin, in 1844. When he was twelve years old the little Nicolas entered the Marine School in St. Petersburg, and studied there for six years. At this time he studied piano and composition, too, under the supervision of F. Kanille. In 1861 Rimsky-Korsakoff fell in with the musical enthusiasts Balakirev, Cui, Moussorgsky and others, and he cut short his naval career soon after.

Balakirev directed Rimsky-Korsakoff's first symphony in 1865, at a concert of the "Free Music School." The younger man was made director of this institution in 1874 and led its concerts until 1881. In 1871 he had been appointed professor of composition and instrumentation at the Royal Conservatory in St. Petersburg. From 1886 to

1900 Rimsky-Korsakoff conducted symphony concerts in the Russian capital, and in 1889 he journeyed to the Paris Exposition and led two concerts of Russian works at the Trocadero. Among his pupils are Liadow, Arensky,



M. A. BALAKIREV.

Glazounow, Sokolow, Akimenko, Zolotareff and Tscherepnine.

Rimsky-Korsakoff's operas and ballets include "La Nuit de Mai," "La fille de Neige," "La Pskovetaïne," "Sadko," "La Nuit de Noël," "Mlada," "Mozart et Salieri," "La Fiancée du Czar," "Die Bojarin Wera Schelaga," "Das



RIMSKY-KORSAKOFF.

Märchen boni Zar Saltan," "Servilio" and "Unhold ohne Seele." Besides these original works, Rimsky-Korsakow has orchestrated the opera "Der Steinerner Gast," by Dargomijsky; most of "Prince Igor," by Borodine, and two

operas by Moussorgsky, "Boris Godounow" and "Chowantchina."

Rimsky-Korsakoff has by no means confined himself to writing for the stage. His works for orchestra and for solo instruments with orchestra comprise his op. 1, First Symphony; op. 5, Tone Picture, "Sadko"; op. 6, Fantaisie (Themes Russes); op. 9, Second Symphony, "Antar"; op. 28, Overture (Themes Russes); op. 29, Fairy Tale; op. 31, Symphoniette (Themes Russes); op. 32, Third Symphony; op. 34, Capriccio Espagnol; op. 35, Scheherazade Suites; op. 36, Overture; op. 57, Tone Picture, Suite; op. 33, Fantaisie (Theme Russes) for violin, and a piano concerto. There are also a "Serenade" (op. 37) for cello, a String Quartet, op. 12, seventy-eight solo songs, four duets, one trio (with orchestral accompaniment); thirty choruses (unaccompanied), two choruses (with orchestra), fifteen unaccompanied church choruses, two cantatas with orchestra, twenty-one miscellaneous piano pieces, six fugues for piano (op. 17), a sonata for piano, two collections of Russian folksongs, and a book on harmony. When these Russians do a thing at all they generally do it well and in deadly earnest.

Anderson-Baernstein Recitals.

THE following criticisms refer to another recital by Sara Anderson and Joseph Baernstein:

Sara Anderson, a soprano of rare force, and Joseph Baernstein, the renowned basso, scored decided triumphs before an audience of developed musical taste and culture at the Church of Our Father last night. Sara Anderson's singing was thoroughly appreciated. Her highest individual success was scored when she rendered Blazewicz's "Love Song" and Massé's "Chanson du Tigre," from "Paul et Virginie." Mr. Baernstein possesses that same wonderful voice, with its oldtime strength and possibly a trifle more flexibility. The latter quality was sharply brought out when he rendered the bold, tragic notes of Korbaý's "Mohac's Field," followed by the short, rollicking notes of Stanford's "Quick, We Have But a Second."—Detroit Tribune, February 18.

Last night marked Sara Anderson's Detroit début, but many Detroit people had heard her at the Ann Arbor festivals. To those who had heard her, her work last night was a delightful surprise. Her voice has grown and she has broadened the scope of her art. Her voice is clear and pleasing and blends well with Mr. Baernstein's deep basso. No matter what his audience may be, Mr. Baernstein is always the same artistic singer; always he makes a selection of songs that have for his audience the charm of novelty, combined with sterling worth, and renders them in masterly fashion. He was the true artist at every moment, able to interpret clearly for those who listened whatever he might be singing, whether it was the intensely dramatic "Mohac's Field" or a rollicking Irish ballad. The two were heard to advantage in some delightful duets.—Detroit Journal, February 18.

Sara Anderson and Joseph Baernstein were the artists who furnished the program, and both did justice to the songs they had elected to sing. The voice of Miss Anderson blends beautifully with Mr. Baernstein's and the Goring-Thomas "Night Hymn at Sea," which opened the concert, was charmingly given. The numbers on the program were well chosen from the grave and gay compositions of vocal literature, and the judiciousness of the selections made was shown by the pleasing effect of the program as a whole. Sara Anderson's début in Detroit was made under particularly pleasant auspices. Her audience was attentive and sympathetic; she was in good voice, and the songs she chose were calculated to show it to advantage. Her first solo was "Elsa's Dream," from "Lohengrin," and she invested it with all the mysticism conceived by its composer. Her MacDowell numbers, with which she concluded her solo numbers, were given with daintiness, and were redolent of the old garden in which the composer walked as he conceived them. After Baernstein's first group of songs, which included Schubert's "Wohin," he responded to an enthusiastic demand for an encore with the same composer's "Der Tod und Das Mädchen," which he gave with a due appreciation of its thoroughly German character. Baernstein also introduced three songs of Jules Jordan. His rendition of Villiers Stanford's "Quick, We Have But a Second," was most interesting. It goes like lightning, and it was amusing to see people try to follow the words on the program, only to come out behind the singer. He was generously applauded, and repeated the song, showing clearly that Italian is not the only language in which words may be pronounced with great rapidity and simultaneous clearness. His presentation of Korbaý's "Mohac's Field" was remarkable for its artistic handling, and in some respects it was Baernstein's best offering of the evening. The duet numbers were happily selected. The two by Hildach are unfamiliar enough to have the charm of novelty, and pleasing enough to deserve greater familiarity. Judasohn's two duets were notable compositions, and the sympathetic ensemble of the two artists was a pleasant feature of their singing.—Detroit Free Press, February 18.



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CINCINNATI, March 7, 1903.

THE College of Music Silver Jubilee was brilliantly closed with two concerts on Saturday afternoon at Robinson's Opera House. The extraordinary feature of interest at the afternoon performance was the playing of the Beethoven C minor Concerto, with the orchestra, by Dr. N. J. Elsenheimer. While the concerto is often given as a piano performance, it is seldom heard in public with orchestra, and as Dr. Elsenheimer had composed his own cadenza for the first movement the musical interest attaching to the event was considerably enhanced. To speak of the cadenza first, it is written in a thorough devotional Beethoven spirit, without any effort to reach unwarranted dramatic effect. In the use of the pleasing and melodic thematic material the development that follows is always consistent and in harmony with the subject. And yet with all this fidelity to Beethoven the cadenza shows a distinct individuality in its general style and treatment. So far from being tame it sparkles with life and beauty, and while it gives the pianist an opportunity for display, it keeps the mind of the listeners in closest touch with the composition.

It is certainly a valuable addition to the cadenzas that have already been written for this concerto, and it may be said to take an honorable place alongside the best of them. In his reading of the concerto Dr. Elsenheimer gave proof of his thorough appreciation of the breadth and depth of Beethoven. The noble, classic spirit breathed through it all. In the first movement the striking contrasts were given with intensity, but without exaggeration. There was poetry in the second movement without sentimentality, and the final rondo was a genuine triumph of pianistic art. Dr. Elsenheimer was called out by the audience several times, and as an encore played with deep conviction and musicianly feeling the second movement from the "Sonata Pathétique." The concerto had excellent support from the orchestra, under the direction of Mr. van der Stucken. Mendelssohn's music to "Midsummer Night's Dream," with the conjunctive text read by Miss Jennie Mannheimer, rounded out and beautified one of the most enjoyable of the Silver Jubilee festivities. It was a privilege to hear the Mendelssohn music entire, and it may be many years before another such opportunity will be presented.

At the invitation concert Saturday night a large audience was present and a spirit of enthusiasm generally prevailed. The orchestral part of the program, under the direction of Mr. van der Stucken, presented Weber's "Jubel" Overture, three concerted numbers, with soloists, and Herbert's "American Fantaisie" at the close. Edmund A. Yahn sang "Honor and Arms," from the oratorio of "Samson." Miss Adele Westfield, pianist, played with orchestra the "Rhapsodie d'Auvergne" of Saint-Saëns, and Gisela L. Weber, violinist, was heard in a romance from Lalo's Concerto with orchestra, besides a Godard Canzonetta. The work of these younger members of the faculty showed a thoroughly artistic foundation and the spirit of enthusiasm.

Two addresses were delivered, one by Superintendent Boone, of the public schools, and the other by Hon. Julius Fleischman, president of the college. Mr. Boone spoke of the great privilege accruing to this city in the possession of the College of Music—and how it was the means of attracting to our midst people of culture from all parts of the

country. President Julius Fleischmann gave a historical and analytical review of the work accomplished for the cause of musical art by the college during the past quarter of a century.

He emphasized the point that from the beginning up to the present time the highest ideals had been upheld, and that the present efficacy and increased prosperity of the college were largely owing to the superb ability and untiring energy of Mr. van der Stucken. He expressed his profound regrets that Mr. van der Stucken had recently requested to be relieved of his teaching duties at the college, in a field in which he had accomplished such marvelous results. The College of Music, he said, is a public institution, not carried on for the purposes of private gain, but for the noble mission of bringing home to the people the highest ideals of art.

Herbert's "American Fantaisie," introducing all the national airs, and inspiringly played by the orchestra, brought the Silver Jubilee exercises to a close in a blaze of glory.

A souvenir of the jubilee, in the shape of a richly illustrated edition of the College Courier, devoted entirely to the anniversary, was presented to each one in the audience.



The revival of Donizetti's "La Favorita" last night in the Auditorium by the "Cincinnatians," under the personal direction of Mme. Tecla Vigna, was in the nature of an interesting musical event. Many, perhaps, in the very large and select audience that had gathered remembered its last public performance in this city with Brignoli in the role of Fernando. It is tuneful operatic music, made to accommodate the soloists and choruses, of the genuine old fashioned Italian kind. On that account it must necessarily appeal less to the advanced musical taste of the present day, which is already feasting on something in advance of Wagner, and which has even turned the tuneful Italians to the establishment of a new school with an adaptation of the new ideas and forms.

Still it cannot be denied that in "La Favorita," as an example of the old style, there are many things which are not only pleasing to the musical ear, but which by their dramatic enactment and force recommend themselves. The choruses are all well worked out to a climax, and the interest is kept alive. Madame Vigna, after personally conducting the first part of the performance, played the piano accompaniments with rare power and insight, and these, with the orchestral assistance, furnished a satisfactory fibre and background to the opera.

Taken as a whole, every possible care and preparation to the smallest detail had been exercised in the presentation of the opera, so that in respect of the correct and superb costuming, the splendid staging and the mise-en-scène in general, the performance presented many features superior to what is generally found in professional performances, and when it is taken into consideration that all the principals had been carefully trained to their tasks, and, for the greater part did them well, it is difficult to give the directress sufficient credit or praise for what was accomplished. It was altogether the reward of good, faithful, conscientious work. The choruses and ensemble numbers were finely given, with splendid volume and musical quality in the voices. It was to be regretted that the most exacting part of Fernando had to be substituted for Horace Moteram on short notice by Mr. Rimanoczy, whose thin, faltering tenor voice was entirely inadequate to its dramatic requirements, although he had a fair conception of the part, and made it up with some histrionic credit.

The honors of the evening were well earned by Marcus Kellerman in the part of Balthazar and Miss Dell Martin Kendall as Leonora. It sometimes happens that on just such occasions as this a great voice is discovered, and Mr. Kellerman is fortunate enough to belong to that category. He has a bass voice that is large and ample, and it is endowed with the gift of spontaneity. In its use it expands

wonderfully to demands, and it has a musical quality that is striking for its uniform beauty. There is not only a future, but a great future for such a voice. His stage presence is remarkably impressive, and his conception of the part was dignified and consistent.

Miss Kendall, as usual, did herself proud, both as to voice and dramatic interpretation. It would have been difficult to find a more beautiful and intense Leonora. Her singing of "O Mio Fernando" was in the nature of a genuine triumph, and she reached a genuine climax in the death scene of the last act.

A most pleasing impersonation of the part of Inez was given by Miss Ethel Irwin. She has a pure soprano voice, which asserted grace and flexibility in her singing of the aria in the second act.



The eighth symphony concert Friday afternoon in Music Hall, was a tribute to Wagner, and entirely devoted to the composer of the music drama.

That one of the largest matinee audiences of the season should have gathered to hear such a program without the usual incentive of a distinguished soloist, and listened to it intently, devoutly, almost enthusiastically, was ample proof of how firm a hold Wagner has taken of the musical tastes of the people. It is difficult to think that they would be willing to pay the same amount of appreciation to the classics—to Haydn, Mozart and Beethoven, if each one of these had the offering of an exclusive program. The reason of this can only be found in the fact that Wagner's music has intensified human interest by weaving together the story and its musical expression—and because he has realized to the fullest extent the necessity of more vivid coloring and realistic effects. There was in the main a logical and historical sequence observed in the Wagner selections. Beginning with the "Rienzi" Overture, which is built upon the Meyerbeer models, the gradual development of the music drama was easily recognized by the student through its several stages, until the completed system was reached in the "Walküre," "Tristan and Isolde" and "Rheingold."

In the absence of a soloist, naturally the attention of the audience was wholly drawn to the orchestra itself. It is in no other kind of program that the orchestra could have had better opportunity of proving its present standing, for no other could have tested in such convincing ways its material equipment and musical quality. In both respects it is gratifying to note that the orchestra under the direction of Mr. van der Stucken did itself proud. It is not saying too much that Mr. van der Stucken feels particularly at home in a Wagner program, and that his interpretations in this field are invested with convincing authority. The orchestra was bent to the complete expressions of the music, not so much in obedience to a master's hand as in sympathy and co-operation with his ideas. It was to a large extent the swaying of the orchestra by a common impulse that was irresistible. The concert version of the "Tannhäuser" overture was given with tremendous verve and enthusiasm, the horn phrase at the close adding to the color and dramatic effect.

In this, as well as in the "Lohengrin" prelude, the persuasiveness and ensemble of the strings spoke conclusively for themselves. An unflinching purity of tone was preserved by the brasses in the dramatic description of the entrance of the gods of Walhalla, from "Rheingold." A remarkable beauty of interpretation attached to the "Preislied" from "Meistersinger," and José Marien, concertmeister, sang the solo on his violin with impassioned poetry. A little dreamy flowerbed between two romantic heights appeared to be the selection of "Dreams," which Wagner wrote in a reyerie on the love death of Tristan and Isolde. Its tale was so beautifully expressed with so much tenderness and poetry by the orchestra that a da capo was given.



MARK HAMBURG.

American Tour 1902-1903

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The Norwood Oratorio and Opera Club and the Dayton Conservatory Choral and Opera Club have both secured Albert Edward Foster as director. Mr. Foster comes from a family of musicians. He was born September 26, 1862, in London, Middlesex, Canada, of English parents. His father was a great great grandson of the well known English violin manufacturer and editor of Haydn's works, of Brampton, Cumberland, England (See page 246, Dr. Riemann's Lexicon). The musical determinations of Mr. Foster were prompted from childhood by that natural instinct called "talent" to such an irresistible degree that no obstacles have been sufficient to discourage him from the pursuit of a life of incessant studentship. His early teachers were his father, grandfather and the best local professors, among whom were Dr. Verrinder and Dr. Whist, Mus. Doc., Oxford; George F. Greaves, R. M. A., of Lynns, England, and Sir John A. Stanistreet, formerly director of music department of Trinity University, Dublin, together with courses in Strathroy, Wardsville and Toronto collegiate institutes, followed by the courses of Albert College, Alexandria Musical Academy and Albert University; affiliated with Victoria University in 1884, royal chartered institutions from Her Majesty, the Queen of England. After this post graduation in music and arts a tour of piano recitals was given through Canada, Michigan, Illinois and the Northwestern States, followed by teaching in Chicago and vicinity; then to Cincinnati in 1887 (directorship of St. Paul's choir in Newport), Bellevue and Dayton, where he has built up and owns the Dayton Conservatory.

An intensely classic program will be presented by the Marien String Quartet, assisted by Dr. Nicholas J. Elsenheimer, pianist, at the final chamber concert, next Thursday evening, at Sinton Hall, Y. M. C. A. The program embraces some of the very best ensemble compositions of Bach and Beethoven. An especial feature will be the Bach Violin Concerto with string orchestra, under the personal direction of Frank van der Stucken. Another unlooked for pleasure on this occasion will be the Beethoven Sonata for Piano and 'Cello, in which Signor Lino Mattioli will be heard, as, owing to the limits to which his time is taxed in teaching, he is not heard often enough in concert.

The second Orpheus Club concert Thursday evening, February 26, under the direction of Edwin W. Glover, distinctly marked another step in the artistic endeavor and growth of this male chorus. The Auditorium was well filled with an elite and appreciative audience. The chorus part of the program was delightfully diversified, and offered both the lighter and more dramatic numbers in pleasing contrast. There was not one of these that did not convince the hearers of careful preparation, and speak with authority that the musical as well as the technical side had been cultivated. In fact, the chorus sang with an enthusiasm that divested it of all mere conventionalism, and expressed the inner spirit of each number.

The improvement of the chorus is steady in the direction of a better balancing of its divisions, and a much finer grading of crescendo and diminuendo effects. Composed of some sixty voices, selected with the best judgment, this seems to be exactly the right proportion for the securing of the dramatic climaxes as well as the subtle effects. If each member aims to do his best, and this seems to be the case, the results will always be onward and upward. There is no tendency to unwieldiness in the management, and Mr. Glover held his forces well in hand with dignity and composure. There was local interest and considerable local pride attached to the premiere of Sidney C. Durst's composition, entitled "Song of Marion's Men." While there is some sameness in the forms of expression, not corresponding strikingly to the change of sentiment in the first few stanzas, this gradually wears away into considerable dramatic intensity. The working out is in thorough

texture of the thematic material, and done in a musicianly manner with some striking contrasts.

Mr. Durst played this as well as the other accompaniments with rare skill and taste. True to the tastes of a large proportion of the associate members, the club presented several numbers of lighter calibre, and they were breezily given, especially the "Lullaby," of Brahms-Zander, and "There Was an Old Soldier," by Campbell, of the humorous type. Perhaps, from the æsthetic standpoint of pure tonal beauty, the chorus of Heinze's "Sunday On the Sea" left the best impression. There was some genuine poetry felt in the expression of its sentiment. In the serious number, "At the Altar of Truth," by Mohr, the incidental quartet was beautifully blended by Messrs. Newhall, Hasenzahl, Jahn and Kinslow, with Paul R. Thomas, who supplied the organ parts in this; the "Hymn to the Madonna" and Sullivan's "Lost Chord." In the Durst composition Mr. Jahn sang the solo baritone parts sympathetically.

The soloist was a novelty to Cincinnati in the person of the English tenor, H. Gregory Hast. While Mr. Hast did not always appear to be in the best of voice, and was suffering from hoarseness, he left a noble impression of the breadth and nobility of his art. He interprets with a great deal of composure, and not without poetic expression. At the same time his falsetto is not well taken, and is unreliable. In pianissimo he is inclined to exaggeration of sentiment, and his interpretation sometimes lacks simplicity. He sang a variety of songs and ballads, which were all very pleasing.

The second of a series of faculty concerts will be given at the Ohio Conservatory of Music on Tuesday evening, March 10. Several new instructors have been added to the faculty: Miss Emelie Ehret Adams, who occupied the chair of elocution in the Alabama Normal College four years; James E. Bagley, baritone, a pupil of Shakespeare and Cortesi; Kalman Holstein, violinist, a pupil of Hubay. Charles A. Graninger will be the pianist, and Charles Sayre, violoncellist, will assist.

The fifth students' evening concert, with the college string orchestra, announced for next Wednesday evening, at Sinton Hall, has been postponed until a later date.

"An Evening of Sonatas" will be given by Mrs. Gisela L. Weber, violinist, and Miss Adele H. Westfield, pianist, one week from next Wednesday evening.

"Handel and Bach" will be the subject of A. J. Gantvoort's next lecture on the "History of Music" at the College of Music on Wednesday afternoon.

Signor Albino Gorno, of the College of Music, is preparing some of his students for a series of historical recitals, to take place in the near future.

Brahm van den Berg, the new pianist and teacher recently engaged by the Conservatory of Music, played the Schubert-Liszt Fantaisie in C major with the Cleveland Grand Orchestra, under the direction of Johann Beck, last Sunday afternoon at the seventh popular concert, given in Grays' Armory to an audience of 3,000, and created one of the distinct successes of the season in the Forest City. Mr. van den Berg was called on very short notice for this engagement, but he certainly proved himself a master of

his art. The Cleveland papers were unanimous in their praise of his performance, which was his second appearance in America, his first being his debut recital at the Conservatory but a few weeks ago. Says the Cleveland Leader: "The special feature of yesterday's program was the piano playing of Brahm van den Berg, of the Conservatory of Music, of Cincinnati. Mr. van den Berg was fully up to his task, for he played with such brilliant technic and marvelous tone that he won the admiration of his audience at once, and he had to play several encores after each of his numbers before they would allow him to leave the stage. Having only a short rehearsal with the orchestra under Johann Beck, the Fantaisie in C major of Schubert-Liszt was played with accord and precision that showed both the quality of the orchestra and their leader. In the second part he played a Berceuse by Chopin and Etude de Concert by Moszkowski. All who have heard him speak in highest terms of his conception of true art in music." Wilson G. Smith, the well known teacher and musical authority, writes over his own signature in the Press: "Van den Berg proved himself a pianist of conspicuous merit. He has abundant technic, and with it—what is better still—a poetic and musical temperament. His touch and technic quite captivated me, and disarmed such criticism as I might feel disposed to indulge in."

J. A. HOMANS.

A Concert at Alma College.

THE senior pupils in music at Alma College, St. Thomas, Ontario, gave a concert Thursday night, February 26, that was enjoyed by a large audience. An unusually good program was presented. The numbers included:

Concerto in A major, for piano and orchestra.....	Mozart
(First movement.)	
Miss Hattie Jolliffe.	
Song, Fear Ye Not, O Israel.....	Dudley Buck
Miss Amy Johns.	
Piano soli—	
Berceuse	Kjerulf
Whims	Schumann
Miss Annie Kraemer.	
Song, My Little Darling (Salvator Rosa).....	C. Gomes
Miss Lila Thomson.	
Largo, C minor Concerto, for piano and orchestra.....	Beethoven
Miss Ethel Horton.	
Vocal solo, With Verdure Clad (Creation).....	Haydn
Miss Nettie Moore.	
Capriccio Brillant, for piano and orchestra.....	Mendelssohn
Miss Vera Gale.	
Vocal solo, My Heart at Thy Sweet Voice (Samson and Dalila)	Saint-Saëns
Miss Louise Chapman.	
Piano soli—	
Hungarian Dance, No. 5.....	Brahms
Fantaisie, Impromptu.....	Chopin
Miss Adele Thompson.	
Vocal solo, Righteous Art Thou, O Lord (San Giovanni Battista)	Stradella
Miss Freda Baker.	
Concertstück, for piano and orchestra (March and Finale)....	Weber
Miss Stella Risdon.	

The orchestral accompaniments to the concertos were played on a second piano by Thomas Martin.

Gustav Becker's Musicale.

THE assisting artist at Gustav L. Becker's next lecture-musical, March 14, when there will be a Beethoven program, will be Karl Feininger, violin, who will play the "Kreutzer Sonata," with Mrs. Feininger at the piano. Mr. Feininger on Saturday gave a recital at his home, 2469 Broadway, before an audience that completely filled his rooms. The program follows: Sonata, op. 13, Grieg; Romanza, Bruch; Tarantelle, Alard; Arioso, Feininger; Russian Air, Aliabieff. At the end of the program the guests were permitted to inspect Mr. Feininger's collection of letters from famous composers and musicians with whom he has been associated.

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THE sinister rumors concerning the Chicago Orchestra's affairs which have been in circulation of late would seem to have little foundation, judging from the vast audience that gathered to listen to the twenty-first program of the current season. One of the largest audiences ever seen at the symphony concerts was in attendance on this occasion, nearly all the 4,000 and more seats in the great hall being filled, throngs of people standing in the foyer. The program was made up wholly of compositions by Beethoven in this order:

Overture, The Consecration of the House, op. 124.
Overture, Coriolanus, op. 62.
Symphony No. 8, F major, op. 93.
Symphony No. 9, D minor, op. 125.

There is little occasion for "criticising" this performance, Mr. Thomas having been known from time out of mind as a past master in the interpretation of Beethoven's music. The program was given with the poetic refinement and technical elegance of which only a magnificent organization like the Chicago Orchestra is capable. Led by a master hand, the players left practically nothing to be desired from the standpoint of either virtuosity or interpretation.

The "Consecration of the House" Overture, with which the program opened, is not one of Beethoven's most inspired compositions, but under Mr. Thomas' enthusiastic baton it became irresistibly interesting. The stately slow introduction was played with impressive dignity and poise, and the spirited contrapuntal movement which constitutes

the body proper of the overture, was conspicuous for the clarity and sonority of tone and general vivacity.

The tragic "Coriolanus" Overture which followed received a remarkable reading—one exceptional for its dramatic power and dynamic precision, and the joyous Eighth (F major) Symphony, which brought the first half of the program to a close, met with one of the most buoyant and generally perfect performances which one can call to mind—even after having heard Mr. Thomas play the work many times in former years.

But the grand climax of the program was not reached until after the intermission, when the great Ninth (choral) Symphony was played in a manner which is neither to be spoken of lightly nor described in a few words. In this number the orchestra's great conductor carried both his men and his audience to those exalted heights of feeling which are reached only on rare and sacred occasions, giving the three instrumental movements with a grandeur and authority which can be mentioned only with profound respect. Especially impressive was the wonderful adagio.

The choral finale was presented—as heretofore—with the assistance of the Apollo Musical Club, some 300 or more strong, thus forming a fitting climax to the symphony and the program as a whole. This fine body of singers showed to excellent advantage, exhibiting a splendid volume and balance of tone, and in most respects rising fully to the needs of the moment. The soloists, Miss Jenny Osborn, soprano; Miss Mabelle Crawford, contralto; Glenn Hall, tenor, and David L. Cammann, basso, are all singers of local (and general) prominence. Their work was so satis-

factory, both individually and collectively, that it would be almost invidious to make distinctions.

Next Friday afternoon and Saturday evening the twenty-second program—and last but two—of the current series will be presented. These will be the second of the season's "young people's concerts," the numbers scheduled for presentation being as follows:

Overture, Masaniello.....Auber
Suite, Peer Gynt, No. 1, op. 46.....Grieg
Larghetto, from Second Symphony.....Beethoven
Symphonic poem, Phaeton, op. 39.....Saint-Saëns
A Sketch of the Steppes of Central Asia.....Borodin
Marche Slave, op. 31.....Tchaikowsky
Overture, Cockaigne (In London Town).....Elgar
Funeral March of a Marionette.....Gounod
Waltz, Wein, Weib und Gesang.....J. Strauss
Waldweben, Siegfried.....Wagner
Overture, Tannhäuser.....Wagner

On the afternoon of Sunday, the 1st inst., an unusually interesting piano recital was given at Music Hall by the brilliant young Russian virtuoso Ossip Gabrilowitsch, who had been heard earlier in the season with the Chicago Orchestra, when he played the Chopin E minor Concerto. In the time which has passed since his first visit to this country—during the season of 1900-01—Mr. Gabrilowitsch evidently has done much very hard and serious work, his performances this year being marked with a greater breadth of interpretation and a higher technical polish than before, more satisfying in every way, in short, from an artistic standpoint. In point of richness of tone and color, elegance of phrasing and general musicianship he has surpassed all his own previous performances. One of the charms of his playing is his youthful enthusiasm—an enthusiasm happily tempered, however, with sound artistic judgment and a commendable reserve as regards the mechanical resources of his instrument—all combined with an intelligence of interpretation and delivery which make his readings peculiarly attractive to the interested and informed listener. His program last Sunday included the Beethoven Sonata in E flat, op. 31, which was given with much repose and dignity; a group of Chopin numbers, including the first B major Nocturne, the C sharp minor Waltz and the great A flat Polonaise, to all of which he imparted the true poetic spirit, while amply fulfilling all technical demands; the Brahms Variations on a Theme by Handel; Henselt's "Si oiseau j'étais"; Arensky's "Pres de la Mer"; Rubinstein's "Valse de Bal," and an attractive and original Gavotte—which likewise were played with conspicuous elegance. It may be mentioned as an indication of Mr. Gabrilowitsch's success on this occasion that he found it necessary to extend his pro-

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One of the most generally interesting—and in its way one of the most important—musical affairs of the current season took place at Music Hall on the evening of Tuesday, the 3d inst., on which occasion Frederick A. Stock, the well known viola player and assistant conductor of the Chicago Orchestra, gave a concert, the program of which was made up exclusively of his own compositions. Mr. Stock was fortunate in having the assistance of several of his co-workers in the Chicago Orchestra—Bruno Steindel, the accomplished violoncellist; Ludwig Becker and Bruno Kuehn, violinists; George Dasch, violist, and Karl Brueckner, violoncellist. Others who helped to make the concert a conspicuous success were Miss Jenny Osborn, the gifted and popular resident soprano, and Mrs. Bruno Steindel and Thorwald Otterstrom, accompanists. A goodly sized and markedly interested audience was in attendance, and showed its thorough enjoyment and appreciation throughout the performance of the following program:

Quartet, C minor.
Songs—
An ein Johanniswürmchen.
Ein Sträusslein band ich.
Im Volkston.
Romantic Scene for 'cello.
Songs—
Longing.
A Love Symphonie.
Cradle Song.
Scherzo and Finale from String Quintet.

In these selections from his numerous writings Mr. Stock exhibited talents of a brilliant order—with which a few of his associates may have been familiar, no doubt, but for which the many were wholly unprepared. One of the conspicuous features of Mr. Stock's compositions was their very evident difficulty—a difficulty which has its origin in his own elaborate and complicated style of writing, and which may perhaps militate against their frequent performance. Only artists of the first rank are able to cope with scores of this magnitude. But in a way this

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is a compliment rather than otherwise, as few modern works of this description are worth the trouble of preparation. But with Mr. Stock's "difficulties" are combined certain features of unusual originality, which go far to compensate the interpreter for the work involved, and which—most of all—serve as an index of what may be expected hereafter from this ambitious and gifted young composer and conductor. As a matter of fact compositions of this calibre are not to be fully measured by a single hearing; but the writer's mastery over the numerous difficulties of modern composition is patent enough, and that he has something important—and, mayhap, vital—to say is also obvious.

Among the conspicuously interesting features of the evening were Miss Osborn's expressive singing of the two groups of very difficult songs, and Mr. Steindel's playing of the "Romantic Scene for Violoncello," which latter was given with all the beauty of tone and technic with which Chicago musical folk have long been familiar.

The following communication contains more than a passing degree of truth:

"Emile Sauret is coming to Chicago to reside. Emile Sauret, whose wonderful mastery of the violin has awakened to the highest enthusiasm vast audiences in all the great theatres of the world. Sauret, who held the foremost place in Germany as a teacher, and who now, as head professor in the Royal Academy of London, occupies the same position in England. Recognized as absolutely second to none, this famous master has accepted a professorship in the Chicago Musical College. Do the people of Chicago realize the full import of this fact for music in this city, and in fact for music in all America? Dr. Ziegfeld again deserves the thanks of the community, and it is safe to say that everyone who is honestly interested in Chicago's artistic advancement will concede him the full mead of praise which is justly due him. An auditor at the Thomas concert last Saturday night remarked to the writer: 'Well, Dr. Ziegfeld engaged Sauret merely for the good of his own college.' Most assuredly, and Dr. Ziegfeld would be the last one to deny this fact. Does that make Sauret's coming to Chicago of less importance musically to the city? To withhold commendation simply because an institution or individual is benefited, when in a broad sense the entire musical life of a city will be influenced for its own betterment, is not the spirit of the true musician. This tendency, whether inspired by envy or by narrowness of mind, happily is found only in rare instances, and does not redound to the credit of musician or patron of music, or help the cause of music itself. For his arduous labors in connection with the Chicago Orchestra concerts is the knowledge that he is assisting in our musical education the sole recompense of Theodore Thomas? Or, possibly, he conducts the orchestra simply for the physical culture to be derived from wielding the baton. If not, is it to his discredit? By no means. If Chicago would retain the supremacy which she is gaining as a musical centre, jealousy must be plucked from the heart of the musician, so that he may see clearly and judge justly."

Frank Croxton, the popular basso of the Chicago Auditorium Conservatory, has been engaged as soloist with the

Chicago Orchestra for May festivals, singing "Messiah" in Sioux Falls, S. Dak.; "Faust" in Lincoln, Neb., and at Topeka, Kan., closing his season at Peoria with "Faust." Mr. Croxton will coach and direct the May festival and orchestral concert to be given in Saginaw, Mich., the first week in April.

HUBBARD WILLIAM HARRIS.

SPARKS FROM THE BAKER FORGE.

HERE are some items from Manager Charles A. Baker's managerial mill in Chicago, which has been grinding very busily this season:

Grace Whistler-Misick, the contralto, has been engaged by the New Orleans Choral Symphony Society to sing "Der Meistersinger" and Mendelssohn's "Athalie" in that city late in April. This artist will, it is said, be heard at the Chautauqua (N. Y.) Assembly the coming summer.

William A. Willett, baritone, another of Charles R. Baker's artists, will sing with the Denver Apollo Club early in April.

Marcella Powell, the soprano, who was recently placed by Manager Baker for a ten weeks' tour with the famous Banda Rossa, is scoring great success in all the cities visited. Mrs. Powell will spend the summer in England, and on returning will doubtless be under Mr. Baker's management.

A delightful recital was given in the magnificent studios of the Milwaukee branch of the Sherwood Music School on Saturday evening, February 28, by members of the faculty, including the celebrated Young Sisters, mandolinists; Miss Agnes Wing and Frank Wing, vocalists. The Sherwood Mandolin Club assisted and Miss Bigelow was at the piano.

William H. Sherwood, the celebrated pianist, returned from the South on Tuesday, after an immensely successful concert tour in Arkansas, Louisiana and Mississippi. On Monday evening, March 2, he appeared at Springfield, Ill., assisted by Mabel Geneva Sharp, soprano. Of the concert, the State-Register had the following to say:

Six hundred people attended the Sherwood-Sharp recital last evening. Mr. Sherwood filled the great auditorium with force and melody. He was obliged to respond to many encores, and to attempt in this space to give merited voice to the work of the artist last night is impossible. It was one of the finest concerts ever heard in Springfield. Mr. Sherwood's rendition of four movements from the Chopin B flat Sonata was one of the features of the program. As a grand climax to the program Mr. Sherwood played the familiar "Faust" waltz, by Gounod-Liszt.

Miss Sharp is the possessor of a fine soprano voice, and the large audience manifested much pleasure with all her songs. She

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sang Gounod's aria, "More Regal," from "Queen of Sheba," beautifully. Her encores were all catchy.

Mr. Sherwood and Miss Sharp are artists of the first rank, and the audience was highly pleased with each number on the program. Mr. Sherwood opened the program with Beethoven's "Moonlight Sonata," and from that time until the last strains of the beautiful Strauss waltz from "Faust" had died away, the hearers were carried away by the music as rendered by Mr. Sherwood and Miss Sharp.—*Illinois State Journal*, March 3, 1903.

It is a pleasure to hear an artist, especially when he interprets as they should be compositions generally known. Mr. Sherwood is conceded to be the greatest American pianist. His technic is tremendous and his tones are of infinite clearness, and his strength inspires, while the poetry and restfulness he puts into compositions which require them combine in producing the artist. As a finale, Mr. Sherwood gave by request Chopin's Sonata in B flat, the best known and greatest of his works. The Gounod-Liszt-Strauss waltz was given with a force which swept everything before it, and concluded one of the most brilliant concerts ever given in Springfield.

Mabel Geneva Sharp, the soprano, who appeared on the program, immediately won her way into the hearts of those present by her charming presence. She has an admirable quality in her singing, and her enunciation is so clear as to be particularly welcome to many concertgoers; besides this, her tones are clear and musical. Miss Sharp is undoubtedly one of the most talented among the younger singers of the day.—*Springfield News*.

The musical event of the week was the piano recital by William H. Sherwood at Hooper Hall. The program as arranged by the great pianist was widely comprehensive and calculated to give a convincing test of his artistry and technical range. A feature of the program was Chopin's Sonata in B flat minor. In a few well chosen words, the soloist set forth the theme of the composition, following which his interpretation was heard with the keenest appreciation. Another notable number was Guilman's Organ Fugue in D. The familiar Schumann "Traumerei" was most delicately played. Mr. Sherwood's method is of a mingled forcefulness and delicacy rarely heard in such effective combinations as composed the program, and the truthfulness and sincerity of his interpretation again marked his work as that of a great artist. The occasion was a distinguished success artistically, socially and financially, and adds one more to the notable events in which Hooper Hall has been the moving spirit.—*St. Louis Republic*.

Kingsley Organ Recital.

THE fourth of a series of five recitals, given at the Second Church of Christ, Scientist, on March 5, by Bruce G. Kingsley, who shows unusual qualifications in his art, presented a well chosen program, as follows:

Overture, Euryanthe.....Weber
Largo (Sonata in C).....Bach
Nuptial March (by request).....Guilmant
Overture, Midsummer Night's Dream.....Mendelssohn
Moment Musical.....Moszkowski
Thema.....
Casse Noisette Suite.....Tchaikowsky
Overture miniature.....
Danse de la Fée-Dragee.....
Danse des Mirlitons.....
Valse des Fleurs.....
Overture and Venusberg Music, Tannhäuser.....Wagner
Overture, Rienzi (by request).....Wagner

It would be impossible to enumerate all the different points in the program, for in this, as in the others, was presented fresh and living beauty as varied as the characters of the different composers. In each number he expressed the most refined and true conception, revealing a living work, expressive of the character of the thought of the writer.

The Largo, by Bach, was played with the most delicate and finished interpretation. The "Nuptial March," Guilmant, inspired hope and courage in its rhythmic character. The Overture to "A Midsummer Night's Dream," by Mendelssohn, as well as the "Nut Cracker" Suite by Tchaikowsky, was given with the most beautiful tone coloring.

The last two numbers by Wagner were well chosen to close this excellent program, for they added greater dignity in their sublime form.

There have been many requests that Mr. Kingsley give an additional series of recitals. It is to be hoped that his merit may meet with an ever increasing recognition.



BUFFALO, March 7, 1903.

WE have had no concerts lately, but private musicales and recitals have been numerous. Tuesday evening a very enjoyable song recital was given by Mrs. Nellie Hibler, assisted by Laurence H. Montague, pianist, in the studio of Mrs. Hibler. The rooms were filled with a fashionable audience. The program follows:

Part song, Greeting.....Mendelssohn
Ladies' voices.
Piano solo, Pierrette.....Chaminade
Laurence H. Montague.
Vocal duet, My Boat Is Waiting for Thee.....Henry Smart
Mrs. Lundrigan and Miss Luther.
Soprano soli—
Rosary.....Nevin
The Woodpecker.....Nevin
Miss Marie Rowland.
Contralto solo, Rockabye.....Norris
Miss Jean Luther.
Soprano solo, Because I Love You, Dear.....Hawley
Miss Amy Meyer.
Baritone solo, Come Where the Lindens Bloom.....Dudley Buck
Mr. Montague.
Quartet, Folksong.....Palmer
Mrs. Hibler, Miss Rowland, Mr. Montague and Mr. Love.
Soprano solo, Rosemary.....J. C. Bartlett
Miss Mabel Charles Moulter.
Piano solo, Le Secret.....Gautier
Mr. Montague.
Contralto solo, A Heart's Whisper.....Piccolomini
Miss Lelia Godfrey.
Soprano solo, Perfumi Oriental (waltz song).....Bellenghi
Miss Marie Rowland.
Bass soli—
Armorer's Song.....De Koven
Sailors' Homeland.....Hibler
Happy Three.....Koeckel
J. H. Vincent Love.
Quartet, God Is a Spirit.....Bennett
Mrs. Hibler, Miss Haffa, Mr. Love and Mr. Montague.
Soprano solo, Eternamente.....Mascheroni
Miss Pearl Williamson.
Soprano soli—
The Birds Go North Again.....Charles Willeby
Stolen Wings (new).....Charles Willeby
Mrs. Nellie Hibler.
Part song, Fly Away, Birdling.....Franz Abt
Ladies' voices.

A pleasing feature was the little talk given about each composer, and Mrs. Hibler showed tact and discrimination in her preliminary introduction, speaking to the point, briefly, leaving the illustration of each composer's style to be interpreted by her pupils and herself.

There was no nervousness perceptible in the interpretations given by the young people, although several were making their first appearance before an audience. This is due to Mrs. Hibler's careful training, which permits no

pupil to sing in public until qualified to do good work. Miss Marie Rowland sang delightfully, showing her versatility and capability by singing the numbers ("Rosary" and "The Woodpecker," Nevin) which had been assigned to Miss Helene Brown, who was absent. The Misses Moulter and Luther have strong, true voices, which, however, lack flexibility, but their enunciation is excellent. In a duet with Mrs. Lundrigan, Miss Luther's voice showed to better advantage than in solo work. Too much praise cannot be given to the ladies in the singing of part songs. The voices were well balanced, the attack good, the enunciation flawless, making the ensemble very pleasing. The Misses Meyer and Godfrey have been well taught, but neither imbued her selection with the poetical expression and feeling which the words required. J. H. Vincent Love is a big man, with a big voice, who ought to make a great success on the operatic stage. Mr. Montague possesses a strong, sweet, flexible baritone voice and good enunciation. He also excels as a pianist. He has long been favorably known as a fine organist and musical director, as the excellence of his work in the First Congregational Church fully attests. Miss Haffa played his piano accompaniments beautifully. The quartet, "Folk Song," was warmly applauded. It was composed by Dr. H. R. Palmer, so long identified with the musical interests of the Chautauqua assemblies. It was a real pleasure to listen to Mrs. Hibler's singing of "Stolen Wings," by Charles Willeby. Much regret was felt that Mrs. Hibler did not give us the program number, "The Birds Go North Again," but sang instead a composition of Neidlinger. Mention must be made of Mrs. Hibler's talented pupil, Miss Pearl Williamson, who has the real musical temperament, which expresses every phase of sentiment or emotion intelligently. Her charming personality and beautiful voice, as well as her dramatic ability, would score success for her if she cares to go on the concert platform. She has never had any other musical instructor but Mrs. Hibler, who is to be congratulated for the success already attained by her promising pupils.

A musical event of importance to those who will have the pleasure of hearing it will be the piano recital, to be given by Edward MacDowell at the Twentieth Century Club on March 19.

Signor Creatore is announced to appear at Convention Hall, on March 19 and 21, with his organization of fifty musicians.

Buffalo will become known after awhile, we hope, as something better than an "insular town." Its prestige has been only commercial until recently. The Pan-American exhibition not only induced large business interests to come here, but has stimulated a greater interest in music and art. Since the completion of the palatial Albright Gallery, in Delaware Park, the Art Students' League has largely increased its membership, while in musical circles we are constantly meeting new comers desirous of establishing themselves here as teachers. The latest arrival is G. S. Bush, of Norfolk, Va., whose studio is at 36 Palace Arcade, Main street. Mr. Bush teaches the Italian method, having studied with the best masters abroad, particularly the Italian. His credentials are all that could be desired, and he has the indorsement of some of the most prominent

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teachers of music in Boston. After Mr. Bush gets well established, he, too, will give pupils' recitals.

The pupils of Miss Elizabeth M. Wood gave a recital yesterday afternoon at the home of Mrs. John G. Wickser in Linwood avenue. Following is the program:

Duet, Two Etudes.....	Wohlfahrt
Misses Ruth Wickser and Sarah Becker.	
Farewell to the Piano.....	Beethoven
Miss Ida May Brooks.	
Frühlingslied (Spring Song).....	C. Gurliitt
Master Theodore Jewett.	
Lullaby.....	Krogmann
Miss Clara Estey.	
Violin solo, Medley.....	Wohlfahrt
Master Stuart Clement.	
Reverie.....	Wilson
Miss Marie Salisbury.	
Hunting Song.....	Lynes
Master William Nims.	
Waltz.....	Krogmann
Miss Teresa Mattamore.	
Melody.....	Kohler
Miss Lorinda Varley.	
Duet.....	Diabelli
Miss Mary Cobb and Miss Wood.	
Waltz, op. 64.....	Chopin
Miss Lillian Debus.	
'Cello solo.....	Piatti
Miss Dorothea Lewis.	
Marionettes.....	Rhode
Miss Dorothy Knight.	
Two Volkssied, arranged by.....	Kohler
Miss Irene Nevins.	
Dance on the Lawn.....	Kullak
Miss Ruth Wickser.	
Sonata, op. 33.....	Diabelli
Misses Lillian Debus and Lydia Vosler.	

An invitation has been issued to amateur players to join the free orchestra of the Elmwood Conservatory of Music. The orchestra is directed by Charles Franz Posty, late of the Weimar Conservatory of Music, at Vienna. It is proposed to organize an orchestra of about forty persons and this offer is to enable others to join now.

On Thursday evening a very enjoyable concert was given at Zion Church by a number of people well known in Buffalo musical circles. The concert opened with a selection by the orchestra under the direction of John G. Schuler. Among the vocal numbers given were Pinsuti's "Bedouin Love Song," by W. J. Mitchell, bass soloist of St. Paul's Cathedral; "In May Time," by F. W. Dickinson, a baritone from New York; "King David's Lament," by Harry F. Curtiss, who has a very good tenor voice; Nevins' "Rosary," sung by Dr. E. F. Darby, and "My Own United States," by the boy soprano, Master Eugene Straub. "Radiant Morn" was sung by the choir of the church, and an address was given by the Rev. G. W. Leisher, pastor.

The special event, not musical, at Convention Hall this week were the fine lectures of Ernest Thompson-Seton, under the auspices of the Buffalo Society of Natural Sciences. He addressed the pupils of the Masten Park High School Tuesday morning, his subject being "The Inhabitants of the Woods."

There is a fine musical organization connected with the school known as the Masten Park High School Guitar and Mandolin Club. The boys play exceedingly well and often give their services to aid some noble charity.

The pupils of Miss Ada C. Stettenbenz gave a musicale at her home, in West avenue, on Wednesday evening, assisted by Miss Belle Phyllis Cohen, violinist.

Mrs. Clara E. Thoms is giving delightful Lenten musicales. On Saturday evening Miss Ella B. Snyder will

be the soprano soloist, assisted by Miss Grace Grattan, pianist. The program follows:

Madrigal.....	Chaminade
Summer.....	Chaminade
Miss Ella B. Snyder.	
Moonshine.....	MacDowell
Winter.....	MacDowell
Miss Grace Grattan.	
Hark! 'Tis the Linnet (from Joshua).....	Handel
Violets.....	Wright
In Fair Sevilla.....	Dessauer
Miss Ella B. Snyder.	
Capriccioso.....	von Fielitz
Nocturne.....	Chopin
Miss Grace Grattan.	
The Gingerbread Man.....	Lang
Sweet and Low.....	Wallace
The Mocking Bird.....	Sir Henry Bishop
Miss Ella B. Snyder.	
Barcarolle.....	Liszt
Miss Grace Grattan.	
I Love You.....	Gottschalk
Mighty Lak' a Rose.....	Nevin
Sing, Smile, Slumber.....	Gounod
Miss Ella B. Snyder.	

Mrs. Thoms is always a very busy woman. Some idea may be gained of her popularity with the musical public by the fact that in addition to her regular work operatic singers, while in Buffalo, go to her to practice, for she is familiar with the roles they sing, having a complete knowledge of their repertoires, and by her accompaniment and suggestions perfects them in the roles they enact. Mrs. Thoms is now arranging a brilliant musical affair which will take place soon at the Hotel Niagara.

Your correspondent spent an agreeable hour recently listening to the fine piano playing of Otto Hager, of East Buffalo. The selections were Beethoven's Sonata Pathétique, MacDowell "Wild Rose," Chopin's Nocturne, op. 35, No. 2, so well played by Hambourg, a most difficult composition, but which did not seem to tax Mr. Hager, whose technic is assured, but who also possesses a great deal of temperament. He intends to have some recitals soon. His studio will accommodate fully 100 guests. His enthusiasm over his chosen work and his intense love for music give him a decided advantage over indifferent teachers, because he arouses in his pupils the desire to excel. His successful career proves the truth of Bulwer-Lytton's assertion, that "Music once admitted to the soul becomes a sort of spirit, and never dies."

VIRGINIA KEENE.

Franz Ludwig Huebner.

FRANZ LUDWIG HUEBNER, the baritone and teacher, reports an unusually busy season. He is a member of the solo quartet of the Protestant Episcopal Church of St. Mary the Virgin, a position he is holding for the third year. Besides a large city class, he gives one day each week to Lawrence, L. I., where he has a large class. Mr. Huebner numbers among his pupils many who are holding responsible positions in the city and suburban churches. Before locating in New York Mr. Huebner was for years with the best singing masters in Paris, Vienna and Brussels, where he acquired that thorough musicianship which is so plainly in evidence in his own and his pupils' singing.

A Saenger Pupil's Debut Abroad.

OSCAR SAENGER has received letters from his pupil, Allen C. Hinckley, telling of his engagement as leading bass at the Grand Opera in Hamburg. Mr. Hinckley's contract is for five years. The singer sailed for Germany January 10. On his arrival in Hamburg he sang for the director of the opera, and the hearing resulted in an immediate contract, which begins September 1, 1903. More than that, Mr. Hinckley was engaged for the remainder of the present season. He made his debut February 21 as the King in "Lohengrin," and scored a decided success. Mr. Hinckley will sing only leading roles.

Obituary.

Thomas Ryan.

THOMAS RYAN, a member of the Mendelssohn Quintet Club, of Boston, died March 5, at New Bedford, Mass. Mr. Ryan played the viola and clarinet and was equally skillful as a performer on either instrument. Mr. Ryan was born in Ireland in 1827. He came to the United States in 1844, and went to Boston, where he studied under the best masters. Four years later the Mendelssohn Quintet Club was organized and the club has existed ever since that remote period, and during the fifty odd years has played in almost every State in the Union. Ryan traveled with the concert companies in which Jenny Lind and Henrietta Sontag were stars and he has been associated in concert work with other famous singers. Besides composing songs and some chamber music compositions, Mr. Ryan wrote a book of reminiscences that musicians and other Americans have found interesting and valuable. The funeral of the musician was held at his former home in Belmont, Mass. Ryan is survived by a widow and two daughters.

Mary Snow.

Mrs. Mary Snow, a choir singer, died last week at her home, 720 Ocean Avenue, Jersey City. She was a soprano, and had filled positions in New York churches before joining the choir of Holy Cross P. E. Church, Jersey City. The singer, who was forty-five years old, is survived by a husband and two children.

The Kneisel Quartet.

A PROGRAM of unusual interest was presented at the fifth concert of the Kneisel Quartet, Tuesday evening, March 3, at Mendelssohn Hall.

The Tchaikowsky op. 30 was the first number on the program and was played with the usual exactitude for which the Kneisel Quartet after these many years is well known. However, exactness is not the only mission in a performance of ensemble music. Spirit, temperament and virility also are important adjuncts. These were plainly missing, and while the op. 30 was written in memory of Ferdinand Laub, there was no necessity for the painful vibrato of the first violin and the 'cello, which permeated the entire work, and which was overdone throughout the whole evening. An occasional vibrato is excusable, but when it is thrust upon you during the whole evening it is not pleasant.

The Brahms Sextet, which closed the evening, suffered from the same absence of virility that the opening number did.

The first and second movements were taken too slow. Alvin Schroeder played a very difficult Sonata in C major for violoncello by Johann Sebastian Bach, one of those without accompaniment—a very praiseworthy undertaking, because such a work is seldom heard in public. Schroeder played with earnestness and good technic so far as the left hand was concerned, but either on account of his instrument or the manipulation of his bow some squeaky tones were audible.

An innovation of the concert was the singing of Miss Helen Henschel in two folksongs with piano, violin and violoncello, set by Beethoven, which only went to prove that even Beethoven could write something uninteresting. Another song which Miss Henschel gave was "Adieu de l'hostesse Arabe," by Georg Henschel, and accompanied by the composer. This song was utterly out of keeping with the balance of the program, and is hardly one calculated to enhance the reputation of the composer. Why Miss Henschel should have been chosen to sing at this concert we will not try to solve. It is to be hoped that she may some day realize the ambitions of herself and her musical father, but for the present she should not be criticized.

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NEW ORLEANS.



MARDI GRAS is here with all its pomp and splendor. It is difficult to realize just what a blaze of spectacular effects it means until one has witnessed this yearly celebration. The balls of the Twelfth Night Revelers, of Rex, of Comus, of Neureus, of Consus, of Amphycions, of the Atlanteans, the Elves of Oberon, the Hight Priests of Mithras, of the Falstaffians, and the Krewe of Proteus are given at intervals from the twelfth night after Christmas up to Mardi Gras Night, which this year fell on February 24.

Besides these spectacular balls, which are held at the French Opera House, there are the parades of Momus, of Proteus, of Comus, and of Rex. Many of these organizations spend as much as \$30,000 for their celebrations, and with the city crowded with visitors until standing room is almost at a premium New Orleans presents a gala appearance. Added to these attractions are Admiral Schley, Colonel McClure and "Fighting Joe" Wheeler, and I must not omit Alice Roosevelt and Miss Root. All of these celebrities, and more, too, were at the performance at the French Opera House last Saturday night. A more brilliant scene would be hard to realize.

It is the formal closing of the French opera that will most interest our readers. This night is one of the events of the Mardi Gras festivities. Society reserves this night, en masse, for the opera, and the only reason that the whole city is not there is because lack of room and the price prevents. People stood in the rear several rows deep through the entire evening, which did not close until after midnight.

This was Manager Charley's benefit performance, and besides the honor of commanding such a brilliant audience he was the recipient of many tokens of esteem.

The original bill included the first act of "Messaline," with MM. Mezy, Bouxmann, H. Dons, Sainprey, Mlles. de Rambly, Faure, the chorus and ballet corps. First act of "La Juive," with MM. Duc, Bouxmann, Sainprey, Paz, Darmand, Mlle. Feodor, the chorus and the ballet corps.

Third act of "Rigoletto," with MM. Mezy, Darmand, Mlle. Guinchan and chorus. First act of "Lakme," with MM. Jerome, H. Dons, Sainprey, Bellordre, Mlles. Courtenay, Ricordeau, Dantes, Feitlinger, Mico and the chorus.

The fourth tableau (the enchanted tree) of "Cendrillon," with Mlles. Dantes, Guinchan, Courtenay, the chorus and ballet corps, and "The Ballet of the Flowers," by the entire ballet corps.

The indisposition of M. Mezy prevented him from singing the title role of "Rigoletto," in which he has acted so well, and in its place was substituted the mad scene from "Lucia de Lammermoor." This was unfortunate for several reasons. M. Mezy and Mlle. Guinchan are two of the best artists in the troupe and it deprived them, especially Mlle. Guinchan, from displaying her powers; then, too, Mlle. Courtenay, although good in this first act, is so much better in "Lakme" that she was detracted from rather than otherwise.

In the act taken from "Messaline," M. Mezy had a good opportunity to show his rich and beautiful voice, if not his fine acting, which he would have done had he appeared in both roles.

Mlle. Guinchan was only heard in "Cendrillon," but as I have before stated, this duet with Dantes (Cendrillon) is one of the best things in that operetta.

Mlle. Feodor and M. Duc scored a triumph in "La Juive." "O Ma Fille Cherie" caused the house to storm with applause, and M. Duc, with his tremendous voice, was well matched by the sweet yet powerful voice of Mlle. Feodor.

The premier tenor, M. Jerome, was heard in "Lakme." This popular tenor gave, as usual, an artistic interpretation to the part of Gerald, and Courtenay was in her element.

By the way, Mlle. Courtenay is the only American in the company, she being a St. Louis girl. Several years ago she won her success in Paris in the part of Lakme, and her French is that of a Parisian. She is a beautiful woman, and makes a fine stage appearance, though is handsomer off the stage than on, a very unusual thing, where paint and powder figure so conspicuously.

The "Ballet of the Flowers," arranged by M. Belloni, was given as a finale, and the poppies, sunflowers, violets and pink roses came coyly in, as usual, and presented the second best ballet of the corps.

"Rigoletto" was the bill for Friday night, with MM. deMauroy, Mezy, Bouxmann, Darmand, Bellordre, Carbonneil, Vinet, Mlles. Guinchan, deRambly, Mico, Feitlinger and Madame Darmand in the cast.

The opera was unusually well given, all seemed in the best of voice, especially Mlle. Guinchan and deMauroy. Her voice was as clear as a bell, true and beautiful. She sang as I have never heard her sing before, while M. deMauroy opened his throat, giving forth some beautiful tones. The opera closed with the ballet from the "Voyage de Suzette," which is by far the prettiest of all the ballets.

The irrepressible comedian, M. Marcel, had his benefit performance on Sunday night in the "Mascot." The house was uncomfortably filled, and this popular facial artist kept his audience in a continual uproar.

M. Maillard is not far behind, and his discomfiture in having his coat on upside down and his stuttering attempt to say certain words was exceedingly laughable.

M. Sainprey was fine as Pippo, and Mlle. Ricordeau did the best work I have seen her do in the part of Bettina. Her voice is small, yet sweet, and she made a pretty picture.

M. Marcel has been a favorite actor of the Czar of Russia as he surely is of Orleanians. It is said that M. Marcel and M. Maillard are two of the best comedians ever heard here, and it is hoped that they will be re-engaged for next season.

"Carmen" was given at the matinee performance on Saturday and "Cendrillon" on Sunday.

Mme. Marguerite Samuel's pupils will give a musicale on next Saturday afternoon at her home on Baronne street.

Two delightful musicales were given last Sunday afternoon, one at the home of Mrs. W. C. C. Claiborne and the other at W. R. Irby's. At the latter place Mlle. Courtenay, MM. Bouxmann and Mezy and others contributed to the pleasure of the occasion.

The pupils of Mrs. Isabella Pilcher gave a musicale at the Young Men's Christian Association last Friday night, with the following program:

Chorus, Robin Adair.....	Tomaso
Mandolin solo, Serenade.....	Miss Marguerite Marshall.
Piano sextet, Amrita's Dance.....	Grieg
Misses F. Edwards, C. Rice, A. Stevenson, C. Vatter, N. Williams and Mrs. Murdy.	
Vocal solo, Good-By.....	Tosti
Miss Eunice Levy.	
Piano solo, Valse de Valse.....	Satter
Mrs. Robert Soule.	
Mandolin orchestra, Hearts and Flowers.....	Tobani
Piano solo, Andante.....	Kussner
Miss Helen Gurley.	
Mandolin solo, Love's Meditation.....	Barcker
Miss Florence Edwards.	
Piano solo, Romance.....	Streabog
Miss Mary White.	
Vocal solo, Violets.....	Wright
Miss Stella Anderson.	
Piano solo, Coquetterie.....	Smith
Miss Katie Flaspoller.	

Piano sextet, Hungarian Dance.....Pink
Misses F. Dunn, L. Dunn, G. Flaspoller, E. Hingle, A. Stevenson and A. Wood.

Mandolin solo, Air Melodieux.....Bohm
George Pohlig.

Piano solo, Moon Moths, No. 2.....Kussner
Miss Esther Dunn.

Vocal duet, Wanderer's Night Song.....Rubinstein
Misses Stella Anderson and Eunice Levy.

Piano solo, Albumblatt (by request).....Grutzmacher
Mrs. Isabella Pilcher.

Mandolin orchestra, American Valor March.....Siegel

Piano solo, Tannhauser.....List
Miss Marie L. Rice.

Piano solo, Nocturne in F sharp.....Haines
Miss Violet Drott.

Vocal solo, A Day Dream.....Streleski
Miss Genevieve Owens.

Piano solo, By the Brookside.....Buck
Miss Cornelia Windelkin.

Piano sextet, La Gracieuse.....Bohm
Misses F. Mock, A. Stevenson, L. Schott, B. Wiemann, N. Williams and A. Wood.

Chorus, Birds That Sing in June.....

The presentation of medals, by Prof. J. H. Dillard, of Tulane University, followed, Miss Florence Edwards and Miss Marguerite Marshall receiving gold medals and Miss Annie Wood one of silver.

Wednesday, March 4, the Beethoven String Quartet, of New Orleans, will give its second recital at the home of Mrs. Harry Howard.

Mark Kaiser, Rene Solomon, Hy. Wehrmann and T. R. Watt are the well known musicians composing this excellent organization.

After the performance here today and tomorrow the French opera troupe leave for Baltimore and other Eastern points.

A concert was given last Saturday night under the auspices of the Y. M. C. A. Star Course. The program offered was by the following musicians: Miss Elizabeth Cowles, soprano; Miss Clara Farrington, violinist; Eugene Cowles, basso, and Walter A. Pyck, pianist.

BERTHA HARWOOD.

THE SCHUBERT VOCAL SOCIETY.

THE Schubert Vocal Society, of Newark, N. J., gave last Wednesday evening what was termed a Lenten Novelty Concert, consisting of two choral works, Schumann's "Manfred" and Massenet's "Eve"; the former designated as a dramatic poem, with incidental music; the latter, "A Mystery in Three Parts." The society, as directed by Louis Arthur Russell, proved conclusively that although Newark is a leader in commercial activity and prosperity, it still has ample time and material for the promotion of musical art.

The performance might well be taken as a model by other societies desirous of following similar lines. The soloists, chorus and orchestra were all in entire sympathy with the leader, and one feature that impressed the audience very agreeably was the lack of sharpness in the high notes of the chorus. The voices of the soloists blended well with the chorus, which was conspicuously demonstrated in the second part of "Eve," "The Temptation," when the chorus suddenly discontinues a very high note, which is thereupon sustained singly by the solo soprano. Miss Effie Stewart, who was in magnificent voice, took this note with a purity and precision that aroused the liveliest admiration.

Musically considered, the Massenet composition is more interesting than Schumann's. Such music as was introduced into "Manfred" was exquisitely beautiful, but there was too little of it, causing a feeling of disappointment in those who attended the concert for purely musical reasons. Those, however, who entertain a preference for declamation, elocution, &c., must have derived the keenest enjoy-

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ment from Mr. Barbour's reading of the "Manfred" poem. His voice is well modulated, his enunciation distinct and carrying, and his manner of delivery thoroughly consistent with the lines. The tones of his voice were shaded to all degrees of emotion, and in "Manfred's Address to Astarte" he was convincingly impassioned. Fortunately for the cause of art and the nerves of his hearers, Mr. Barbour does not believe that passion and explosiveness go hand in hand, which was evidenced very strongly, not alone in the above mentioned address, but also later in "Manfred Defying the Spirits of Darkness."

The orchestra played discreetly in its accompaniment to the reader. The purely orchestral numbers were very well played, one that was particularly effective being the opening to the second act representing a cataract, the violins taking a continuous running movement, interspersed with little playful motives by the flutes.

The chorus struck in quite authoritatively in its first number, "Air, Ocean," &c., thus inspiring immediate confidence. The male voice following upon this was very tuneful, as was that of Miss Marjorie Fee, contralto, whose solo preceded the chorus.

The music of Massenet's "Eve" was beautiful and well performed throughout. This work was short compared to "Manfred" (which lasted an hour and a half), but it caused a period of unadulterated enjoyment to the listeners.

Miss Effie Stewart, who is an experienced singer well known in the East, sang with the utmost sureness and apparent feeling for and with the composer's musical ideas. She was in excellent voice, her upper register as pure and true as a flute, well rounded and firm even on excessively high notes, and in her ensemble with the chorus and orchestra her voice was clear and distinct without cutting through the body of sound.

Claude A. Cunningham, baritone, and Henry M. Barenblatt, tenor, respectively Adam and the Narrator, were of very youthful appearance, little preparing one for the maturity and volume of their vocal organs. Mr. Barenblatt's rendition was artistic, powerful and sincere. Mr. Cunningham sang his role splendidly. His voice is full and rich, and his style polished.

The audience was a typically high class New Jersey audience—attentive, intelligent and appreciative.

Altogether the concert was a grand success, and Mr. Russell deserves the highest praise for the thoroughness of his work in drilling the chorus, the apt handling of the orchestra at his disposal, and the careful consummation of the ensemble.

CLARA A. KORN.

Dedicated to Bispham.

"OVER the Sea to Skye," a stirring song by Elliott Schenck, has just been published by Breitkopf & Härtel.

This song, which was written for and dedicated to Mr. Bispham, is one well suited to his voice and style. Beginning with a well marked rhythmic theme, we are led to a religious yet melodious prayer, which in turn leads back to the first subject, with which the song ends.

On the title page we see the following list of songs, which were published simultaneously with "Over the Sea to Skye," and which we hope shortly to examine. Their titles are: "The Summer Sea," "Love Me Forever" (dedicated to Madame Galski), "The Unforgotten" (two songs), "Go, Lovely Rose."

Most of these songs have been sung from manuscript, and some, at least, are bound to become popular with the leading singers and the musical public. Schenck's new Trio for violin, cello and piano (manuscript) met with great success at its second hearing, when it was played at a concert of the Morgan Quartet, Mr. Schenck playing the piano part.

PARIS VIOLIN NOTES.

82 RUE D'AMSTERDAM, PARIS,
February 16, 1903.

AT last a French violinist has played the Brahms Concerto. This great work apparently has no active admirers among the leading representatives of the Franco-Belgian school. Ysaye says: "I will not play it. There is no chance to sing." Thibaud passes it by in eloquent silence. Geloso says: "It is wonderful music; as great as the Beethoven Concerto, but it is not for the violin." Marteau should be able to play it, for he has the necessary technic, breadth and musicianship. So should Lucien Capet, a new comer who possesses all the characteristics of a great artist.

But to return to Lucien Durosoir, for this is the name of the courageous individual who wrestled with this giant of violin literature. Durosoir had the assistance of an or-



JOSEPH JOACHIM.

chestra picked from the ranks of the Colonne, Lamoureux and Conservatoire orchestras, and welded into a not very homogeneous whole by André Tracol, an excellent Parisian violinist and musician.

The concert giver was evidently extremely nervous, and well he might be, for no violinist ever faced a more trying ordeal. A German critic would find much fault with M. Durosoir's interpretation. It was too highly colored, and there was not in evidence enough of that sombre gray that Brahms is supposed to demand. Some phrases inclined to flippancy, and the last movement lacked buoyancy. There was also much technical uncertainty, and the zealous orchestra frequently drowned important solo passages. Any accusations of the performer's technical insufficiency, however, were refuted in the brilliant and well written cadenza, which was delivered with sureness and aplomb. The program concluded with the Lalo "Symphonie Espagnole," which is very popular on this side of the water. In this M. Durosoir displayed a fluent technic and much French grace and brilliancy. He received a rousing ovation from the audience, which packed the large Salle Humbert de Romans. M. Durosoir is a pupil of Albert Geloso and Hugo Heerman.

Chamber music is cultivated extensively in Paris, and string quartets, trios and violin and piano sonatas are heard nightly. There are but few soloists' concerts with orchestra. Among the resident quartets there are none better than the Quatuor Parent, headed by Armand Parent, chamber musician par excellence, and formerly one of the

concert masters of the Bilse Orchestra, of Berlin. M. Parent has gathered around him M. Loiseau, of the Conservatoire Concerts; M. Vieux, viola from the Lamoureux Orchestra, and M. Barette, leader of the Colonne Orchestra 'cellos, all musicians of sterling qualities. At the quartet's last soirée it had the assistance of the composers, Georges Marty, who is conductor of the Conservatoire concerts, and Gabriel Pierné, whose name is best known perhaps through his dainty and universally played Serenade. The Pierné Sonata for violin and piano was played by M. Parent and the composer. It proves to be an original and valuable work, much superior to the many sonatas for the same combination of instruments being published in large quantities in France. Pierné has the gift of melody and does not have to depend solely on clever contrapuntal devices.

The Lamoureux Orchestra, under the baton of its old leader's son-in-law, Camille Chevillard, has climbed the chronological ascent of the Beethoven symphonies, and last Sunday performed Chevillard's cheval de bataille, the immortal Ninth. What Nikisch is to the Tchaikowsky "Pathetic," that is Chevillard to the Ninth. The last movement was sung better under Colonne a month or so ago, but no one approaches the simplicity and impressive power with which the other movements were given at this Lamoureux concert. A magnificent instrument of tried and seasoned veterans with here and there a younger head is this over which M. Chevillard presides.

The Joachim Quartet has come and gone. The Grand Old Man lacks but four months of seventy-three years of age, yet no other artist, certainly no other violinist, has as great drawing power as has he. At both séances the Salle des Agriculteurs, despite the prices of admission, which ranged from 6 francs to 20 francs, was crowded until not even standing room was to be had. The proceeds from each concert are said to have been 7,000 francs. The programs lay entirely within the quartet's recognized forte and included Haydn, Mozart, Beethoven, Schumann and Brahms. Of the performances there is nothing new to be said. The venerable leader's technic was not always sure and his fine Myer Strad sometimes "scratched." Halir, now the greatest artist of the four, more than filled—both literally and figuratively—the second violin chair, and his pure, beautiful tone, clean technic and matchless bowing considerably neutralized the tonal and visible angularities of his associates. Yet, despite whatever individual flaws may be found, in the classical field the Joachim Quartet may serve as a model for all time. The Bohemians and the Brussels (Schörg) Quartet may possess more fire and more charm; the Marteau Quartet may have more spirit and ruggedness; but for purity and similarity of tone quality (all four instruments are Strads), minute perfection of ensemble and detail, complete subordination to the composer and his wishes, and for those other qualities inspired by Joseph Joachim, greatest of all quartet players, the four professors from the Berlin Hochschule stand unrivaled. At the first concert Joachim played the Bach Chaconne, and at the second the two minuets and the Gavotte from the sixth Bach Solo Sonata.

This is the second year of the existence of the New Society of Ancient Instruments, of which M. Saint-Saëns is honorary president. Periodically the society gives concerts devoted exclusively to the music of the earlier centuries performed on the instruments of those times. A glance at the program of February 10 may be interesting. The following composers were represented: Mouret, Caix



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d'Hervelois, Lorenziti, Gorgi, Handel, Lully, Ariosti, Marcello, Marot, Cupio and Nioffieri. The numbers included solos for quinton, viol d'amour, viol de gamba, contrabass and clavichord, with duets by viol d'amour and contrabass, and quintets of all combined. The contrabassist, M. Ed. Nanny, distinguished himself in a sonata of Marcello, handling his unwieldy instrument with the ease of a 'cello.

HARDING M. KENNEDY.

Miss Rebecca MacKenzie's Scotch Recitals.

REBECCA MacKENZIE, the soprano, returned last week to New York after a short visit to the West. Last Thursday she gave a recital of Scotch songs for the St. Andrew's Society of Baltimore, with Miss Bremen, the pianist. March 14 she gives a recital of Scandinavian songs for the Swedish Aid Society of New York at Y. W. C. A. Hall in East Fifteenth street. The following is her Baltimore program:

Ye Banks and Braes.
I Lo'e na a Laddie but Ane.
My Heart Is Sair for Somebody.
The Laird of Cockpen.
Miss Rebecca MacKenzie.

Sea Pieces—

A. D. 1620, op. 55.....Edward MacDowell
Czardas.....Edward MacDowell
New England Idylls—Indian Idyll, op. 63.....Edward MacDowell
Fireside Tales—Of B'r'er Rabbit, op. 61.....Edward MacDowell

Miss Ida A. Bremen.
Turn Ye to Me (old Highland melody).
The Birks of Aberfeldie.
Lady Ann Bothwell's Lament.
When the Kye Comes Hame.
Miss Rebecca MacKenzie.

Kreisleriana, Nos. 2 and 8.....Schumann

Miss Ida A. Bremen.
The Boatman (old Highland melody).
There Grows a Bonnie Brier Bush
in Our Kail Yard.
Bonnie Wee Thing.
Mary Morrison.
Miss Rebecca MacKenzie.

Polonaise, A flat, op. 53.....Chopin

Miss Ida A. Bremen.
Charles Is My Darling.
Cam' Ye by Athol.
Johnnie Cope.
Will Ye No Come Back Again.
Miss Rebecca MacKenzie.

Mueller Compositions Played.

THE recital by the violin pupils of Carl Hauser, given Saturday at 1374 Lexington avenue, might be described as a Müller recital, as no fewer than four compositions were played by the resident composer Carl C. Müller. The pupils were greatly interested in the works and showed by their playing Mr. Hauser's thorough teaching.

Here is the program:

Revery (MS.).....Carl C. Müller
Promotion March (MS.).....Carl C. Müller
(For four violins.)

Masters Franz Obermann, Louis Pallay, Robert Toedt and
Eric Hauser.

Dolly Minuet.....Carl C. Müller
Master G. Herbert Semler.

Fairyland.....Carl C. Müller
Max Reich.

Duo d'Amour.....J. Kotek
Polonaise.....J. Kotek
(For two violins.)

Masters Franz Obermann and Louis Pallay.

Henschel to Walter Henry Hall.

THAT the chorus for Henschel's Requiem, recently given at the Metropolitan Opera House and in Brooklyn, was thoroughly up in the music and responsive to the conductor's baton those who witnessed either performance were aware. After the first performance Mr. Henschel expressed himself in words of warm appreciation to Mr. Hall, following this later with the appended letter:

HOTEL NORMANDIE, February 27, 1903.

MY DEAR MR. HALL—I fear I have not expressed my thanks half well enough last night for all the trouble you have taken with my work. The excellent result must, I am sure, have been as gratifying to you as it certainly was to me. Light and shade, rhythm, feeling, precision—it was all there, and I am only sorry the acoustic properties of the house at choral performances on the stage prevented the chorus to be heard to its fullest advantage and being appreciated accordingly. Please present my best compliments and greetings to the members of your excellent chorus—not to forget the boys—at your next meeting, and assure them of my high esteem. With kind regards. Very truly yours,

GEORGE HENSCHEL.

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THE GRAU OPERA.

WEDNESDAY EVENING.

LUIGI MANCINELLI'S "ERO E LEANDRO."

(In Italian.)

Prologo.....Madame Schumann-Heink
Ero.....Madame Galski
Leandro.....Mr. de Marchi
Ariotarne.....Edouard de Reszké
Una Voce dal Mare.....Mr. Dufriche

Conducted by the composer.

FRIDAY EVENING.

MOZART'S "IL FLAUTO MAGICO."

(In Italian.)

Astrifiamante (Queen of the Night).....Madame Sembrich
Tre Damigelle.....Mme. Louise Homer
Papagena.....Miss Carrie Bridewell
Tre Geni.....Miss Marilly
.....Miss Bouton
.....Madame Mapleson
Pamina.....Madame Galski
Tamino.....Mr. Salignac
Sarastro.....Edouard de Reszké
Papagena.....Mr. Campanari
Monostato.....Mr. Reiss
Sacerdote.....Mr. Mühlmann
Oratore degl'Iniziati.....Mr. Dufriche
Altro Sacerdote.....Mr. Vanni
Due Uomini Armati.....Mr. Maestri
.....Mr. Dufriche

Conductor: Mancinelli.

SATURDAY AFTERNOON.

WAGNER'S "TRISTAN UND ISOLDE."

(In German.)

Isolde.....Madame Nordica
Brangaene.....Madame Schumann-Heink
Tristan.....Mr. Anthes
Kurwenal.....Mr. Bispham
König Marke.....Edouard de Reszké
Melot.....Mr. Mühlmann
Ein Hirt.....Mr. Reiss
Stimme des Seemans.....Jacques Bars

Conductor: Hertz.

SATURDAY EVENING.

BIZET'S "CARMEN."

(In French.)

Carmen.....Madame Seygard
Frasquita.....Miss Bauermeister
Mercedes.....Madame van Cauteren
Micaela.....Mme. Fritz Scheff
Don José.....Mr. Alvarez
Escamillo.....Mr. Journet
Zuniga.....Mr. Declery
Morales.....Mr. Bégué
Dancairo.....Mr. Giliert
Remendado.....Mr. Reiss

Conductor: Flon.

MONDAY EVENING.

"DON GIOVANNI."

(In Italian.)

Donna Anna.....Madame Nordica
Zerlina.....Mme. Fritz Scheff
Donna Elvira.....Madame Galski
Don Giovanni.....Mr. Scotti
Don Ottavio.....Mr. Salignac
Leporello.....Edouard de Reszké
Masetto.....Mr. Giliert
Il Commendatore.....Mr. Journet

Conductor: Mancinelli.

Madame Reuss-Belce Re-engaged.

THE contract of Madame Reuss-Belce, of the Metropolitan Opera Company, which was to expire April 14, has been extended to the end of the season. Madame Reuss-Belce will go on tour with the company.

The Cast for "Der Wald."

MISS E. M. SMYTHE'S one act opera, "Der Wald," to be produced this evening at the Metropolitan Opera House, will have the benefit of the following cast: Iolante.....Mme. Reuss-Belce
Röschen.....Madame Galski
Heinrich.....Mr. Anthes
Count Rudolf.....Mr. Bispham

Mr. Grau's Benefit.

THE last week of opera in New York under the Maurice Grau Opera Company will begin Monday, March 23. On April 27 there will be Mr. Grau's annual benefit performance.

The Burrowes Method.

A CHANGE that will interest many music teachers is that by which the Burrowes Musical Kindergarten Method—which during recent years has attained a wide popularity throughout the United States—is endowed with a new name, "The Burrowes Course of Music Study," and the sub-title "Kindergarten and Primary."

For some time past the impression has gained force with its many teachers that the word "kindergarten" failed to carry to parents and teachers a full realization of the method's breadth, and of the practical musical knowledge as well as temperamental development which are bestowed upon its students.

"The Burrowes Course of Music Study," as it will henceforth be known, carries the child student through 120 lessons, which may be extended over four, five or six terms, according to the number of lessons given in the week, during which time the pupils acquires a maximum of knowledge with a minimum of drudgery, and a great deal of pleasure. This knowledge bears upon the keyboard, staff notation, time, rhythm, audition, sight reading, memorizing, finger dexterity, terminology, scale building, history—and contemporaneously with this advancement the pupil undergoes equal temperamental development and achieves results in actual piano work which far surpass those gained by old style teaching.

The Burrowes course is used with children as old as twelve years, and portions of it may be applied to the education of even older pupils. Therefore, although it possesses all the attractiveness and spirit of the proverbial kindergarten, it is felt that the word "kindergarten" does not do it justice. Hence the change.

Miss Burrowes is a pupil of Karl Klindworth, of Berlin, co-founder, with Xavier Scharwenka, of the Klindworth-Scharwenka Conservatory, and a man widely recognized among musicians as a leading exponent of the modern progressive school of music pedagogics. Since her return from Germany Miss Burrowes has achieved a high reputation as an investigator and pioneer in child education, and the success which her method has achieved is in the highest regard creditable to her ability both as a musician and educationalist.

Francis Rogers in Boston.

THE appended criticisms relate to the singing of Francis Rogers, the baritone, at a concert in Boston:

In the matter of singing Mr. Rogers has always much at his command; a naturally beautiful voice, excellent vocal technique, enviable breath control and thoroughly good taste in phrasing. Last night these qualities told to greatest advantage among the German songs, in "Immer leiser wird mein Schlummer" and in "Morgen," both of which were beautifully sung. The group of Scotch songs, however, and the Irish, "The Banks of the Daisies," Mr. Rogers sang with a simplicity, warmth, charm and a genuineness of feeling that made them not only beautiful, but also very moving. And to sing folksongs movingly and yet simply is by no means an easy matter. In his delightful singing of these songs Mr. Rogers showed himself truly an artist.—Boston Transcript, March 5, 1903.

Mr. Rogers has grown and gained greatly. His lower tones have more dignity, his upper ones more brilliancy, his sadder register more freedom and generosity, while his delivery represents more truth in verbal and musical expression than a couple of seasons ago. He was always happy in the traditional and modern Irish and Scotch songs, and the whole of his second group was admirable, with especial effect in "The Little Red Lark," the "Skye Boat Song" and the "Border Ballad," which were really and interiorly dramatic. Mr. Rogers might well add to his repertory the "Douglas" ballad, which Mr. Henschel has sung, and such others of that Loewe genre as are worth the doing.—Boston Herald, March 5, 1903.

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HAMBOURG, MacDOWELL AND THE PIANISSIMISTS.

WASHINGTON, D. C., March 7, 1903.

THE quality in Mr. Hambourg's playing which seems to have won both friends and enemies for his work is its intense personalism. Mr. Hambourg never compromises. He is a veritable Pierpont Morgan with fingers. He is rich enough to forego concessions. He sweeps square miles of ivory like a scout, yet looks on from the summit like a czar. As a result the perspective getting public cries "Bravo," and will continue to do so. But certain critics, on whose small patches of valley vegetables his steed incidentally tramples, are averse. It is always so.

"Hambourg makes a noise," remarked a person, a woman, in fact, of recognized intelligence; "he keeps making a noise. Vitality? Admitted. But my small son shows the same vitality when he puts his toy drum into operation."

"Don't you think there is a difference in this especial instance?" came a tentative reply. "Mr. Hambourg's noise is a defined mass of sound, with contrasts and limits and proportions. It is a freedom which has been earned through admirable calculations of what noise may accomplish at the right moment. Mr. Hambourg's noise is an audible, intellectual process. Vitality in his case, unlike your boy's drumsticks, has been taught what it can do; and nature has given it a large limit in what it can do."

"But it isn't musical. It isn't pleasant to listen to!"

"But it is musical. It is exhilarating to listen to!"

What are we to do?

Probably some valley vegetable patch has been trampled upon, when arises the unqualified conviction that it isn't musical. For so long as any miniature conception, or series of conceptions of any kind, may solidify in the human mind, for just so long will the broader outlook be abhorrent to the nature which has fatuously or deliberately contracted itself. Mr. Ruskin liked to see a pebble dropped in water and accurately painted in the magnified condition. This is not without a certain logic, since the pebble, being once neatly painted, may be taken out and aimed at the first giant who happens along. And we have observed that there is an enormous native collection of pebbles—pianissimo pianists, who play, perhaps, or who don't play, but just think it over. Inevitably, in the one case or the other they pass judgment from their point of view with intense conviction. The eye accustomed to blue, be it steely cold blue, or blue zephyrously soft, winces at any sudden flare of orange. Yet the sun is orange—and the sunrise still more so.

Bravo Hambourg!

The pianissimo pianist is a justified anomaly, of course. The instrument has limitations. The imagination, made concrete, must necessarily conform somewhat. Where the pianissimo pianist is most apt to be unjust is in invariably forgetting there has been any pianissimo the moment his sensitive ear is jarred by a forte. His pet aversion, Mr. Hambourg frequently uses a touch which ascends to the ear like thistle-down. Hambourg, for that matter, can make the piano exhale an all but silent perfume. But e'en as jasmine scent, arising to the wind, may produce a tropical delirium of mood, so Hambourg steeped himself in his own sweetness and then grows riotous. Only youth can appreciate the ecstasy in this. Only youth can follow Hambourg from stage to stage in his intoxications. Hence we fear he will neither now nor in the future meet the approval of temperaments from which youth has flown, or in which youth has never resided. For Hambourg is, we believe, predestined to permanent youngness. We are glad, dry hearts! We cannot even pity you, for you antagonize us, dry hearts!

Tardily enough, we would mention in a general way Mr. Hambourg's work here in Washington on the afternoon of February 26. He played one of those colossal programs he seems to revel in, a program which embraced the "Appassionata," the Chopin B flat minor Epic in sonata form, the Chopin C sharp Scherzo, the Liszt Rhapsody, No. 6, and the intermittent budget from Rameau to Rubinstein. To criticize his singing quality in any real cantilena opportunity, such as, say, the Gluck-Sgambati Me-

lodie, is an impertinence and, we venture to assert, an insincerity of the carper. The carper indeed is fuller of insincerity than the enthusiast, any way you look at it. It is, you see, very hard to admit that a man has done something well when one is predisposed never to allow that anything can be done well. It is still harder for one to relinquish a primitive idea, self imposed, of how a thing ought to be done, even in the face of a manifest riper thought, externally confronting. Man instinctively recoils at friction with his own conception, however inadequate that conception may be. Only occasionally can he oil himself into any sort of endurance of the new idea. Thus it is that people who play the piano over cobblestones, or, obversely, who play it over putty, and get used to themselves, are not unapt to be rather condemnatory of tones unswervingly resonant, round, symmetrical and singing as are Hambourg's. It isn't what they're accustomed to. Then there is the herd of pianissimists who champion fine lines and shimmerettes. Through a predominance of the cobblestone element, or of the putty element, united with the spiritual specific spinnetists and pure, pale pianissimists, there arises a strong faction of opposition to young men like Hambourg. Hambourg may, if he wishes, spinnet it, and spook it, and spell it into tommyrot, possibly, and then lift up his eyes between canny strands of hair and invoke the hurricane.

We have admitted the pianissimist as a justified anomaly. Where he is entirely eclectic he may even be a man of hugeness. Consistently, therefore, we pass from Hambourg, master of wizards, to Edward MacDowell, prince of poets, who was heard here yesterday at the Columbia. Here we have an instance of the pianissimist, not consummate, as with Pachmann, but translated, with a nimbus of dreams all about him. Mr. MacDowell has but one ideal—to give us the essence, undefiled. There are no furbishings of virtuosity. What might be done we must supply. What is done we must sensitively absorb rather than listen to. Cold snows, mountain peaks, woodlands, gnomes—we see them pictured in ether, intangible things which lure and defy, all tenderly. In the second and third portions of his program he played—or, more accurately, he wove as in a benediction—a synopsis of his creative range. Much of it was there in the first presentation, the Celtic Sonata—though from his fingers yesterday it had no contrasts save alternations of weirdness and gentleness. What did it matter? What nature so limited as to catch no glimpse of the mighty potentiality, if a Liszt had lived to produce it? Tread lightly in the presence of this man, this Hawthorne among musicians, this American of beautiful symbols. Before him the gates of immortality turn as in the fingers of a child.

He played also his Prelude and Fugue from op. 10, two of the "Woodland Sketches" and Czardas, from op. 24. He interpolated the "Shadow Dance" at the shouted request of a lady in one of the boxes, then gave one of the New England idylls, "In Deep Woods," most exquisitely. As one awakes he turned determinedly to the much played "Scotch Poem," all about the lady "white with woe" and her harp. At last the Polonaise from op. 12, torn out with unmistakable traces of physical exhaustion, completed his long discourse—a discourse is waftures, for the most part, most sweet and penetrant.

It is hardly fair to speak of Washington musical matters without some mention of a recent successful piano recital given in Baltimore by Ed. Hughes, an earnest and talented Washington boy. Mr. Hughes played exclusively standard things, and did them well and confidently. He has already, at the present intermediate stage of his work, reached a very respectable degree of technical security. He is, by the way, a pupil of Monroe Fabian, that delightful raconteur, who can account for himself so excellently both at the piano and away from it.

STANLEY OLMSTED.

Mr. Nicholson at Carnegie Hall.

W. BENTLEY NICHOLSON, the tenor, sang the following songs at his Carnegie Hall studio Thursday, February 26: "Der Traum," Rubinstein; "Die Post," Schubert; "Heure du Soir," Delibes; "Non mi destar," Rotoli; "Serenade," Chadwick, and "Before the Dawn," Chadwick.

Mrs. Bessie Hester was the accompanist.

ORIGINAL.

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- 3 Baron von Hammerstein (fine pianist) Jasper House
- 4 Miss Webster (father owns large woolen mill) piano & violinist
- 5 Mr Zigler Propr Grandview Hotel President
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The Boston Pension Concert.

AT the concert given not long ago to aid its new pension fund, the Boston Symphony Orchestra took in nearly \$3,000. This amount has been swelled considerably by generous donations. There may be given a second concert late in the spring, with a performance of Beethoven's Ninth Symphony.

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MRS. CHARLES BRADFIELD MORREY'S first Lenten piano recital was given at Columbus, Ohio, March 5. Beethoven's "Sonata Appassionata," and Schumann, Tschaikowsky, Chopin, Liszt, Mendelssohn and Grieg were represented by characteristic selections. A novelty of unusual interest was the march, "Zum Heiligen Gral," from Wagner's "Parsifal," arranged by Liszt.

A musicale was given by Miss Carolyn J. Cohn and her pupils at Montgomery, Ala., recently.

A recital by Prof. W. M. Crosse, Mrs. Crosse and Miss Losey was recently given at Winona, Minn.

Miss Lina Linehan was assisted by the Elko Quartet and Harvey Chatten at a recent song recital in Quincy, Ill.

At Pueblo, Col., February 21, Mrs. Jeannie McG. Rettberg tendered a recital to her pupils, their parents and a few friends.

A concert was given at the First Congregational Church, Elgin, Ill., February 20, by Thomas Egbert Perkins and Mrs. Estelle Barr.

At Knoxville, Tenn., March 12, Justin Thatcher and his pupil, Miss Bettie Martin, of Nashville, with Frank Nelson as accompanist, will give a recital.

At Frank J. Benedict's studio in Hartford, Conn., Miss Sarah Hunt, soprano, of Winsted, gave a song recital, assisted by Mrs. Agnes Fossum Pratt, pianist.

A pipe organ recital by Prof. and Mrs. Charles P. Garrett, of Knoxville, was given at the opening of the new Methodist Episcopal Church South, at Morristown, Tenn., February 20.

At a free evening organ recital, February 24, at Allegheny (Pa.) Carnegie Music Hall, H. P. Ecker was assisted by Miss Margaret E. Porter, of New York, and Miss Clara Verne, Manchester.

At Berkeley, Cal., February 15, the fourth of the series of Sunday afternoon concerts was given by Mrs. Hearst. Wenzel Kopta, John Josephs, Charles Heinsen, Theodore Mansfield, Miss Blanche Tolmie and Robert Tolmie gave the program.

A musicale was given by Mrs. D. H. Osborn at her home, Middletown, N. Y., recently. Mrs. J. E. Iseman presided at the organ, and the singers were Mr. and Mrs. W. S. Skinner, Mrs. Clarence Conkling, Mrs. Hattie Lyon and Mrs. Osborn.

The personnel of the choir of the First M. E. Church of Alameda, Cal., consists of E. T. M. Eckert, director and bass; Mrs. N. B. Frisbie, soprano; Miss Marion Coyle, contralto; Mr. Mitchell, tenor, with Miss Mary Smith as organist. There is also a considerable chorus.

A parlor concert was given at the residence of Charles Estes, Augusta, Ga., February 19, by Albert Sherman, Senor Andonegui, Mr. Luck, Mrs. Goodrich, Miss Connor, Messrs. Kimbrough, Heard, Pelot and Rob Irvin, and Mrs. Gause, Mrs. Dugas and Mr. Oertel.

A concert was given in the new Sunday school building of the First Reformed Church, Schenectady, N. Y., February 26, under the auspices of the Griffis Band. Mrs. Mattison, pianist, and Ben Franklin, tenor, assisted by Miss Posson, interpreted a program which included solos by Mrs. Mattison and groups of songs under the titles of

"Songs of Other Days," "Songs My Mother Taught" and "Songs by American Composers."

A drawing room entertainment was given on February 27 at the home of Mrs. Samuel F. Allen, New York city. Those who took part were Mrs. Frances Carter, Miss Emma M. Frost, Miss Florence deB. Allen, Miss Clara E. Stutsman, Grant Odell.

A song and duet recital was given by Miss Anna Allison Jones and Cecil R. Fanning at Columbus, Ohio, February 23. In addition to the solos and duets, the cycle of old English melodies, "Flora's Holiday," by H. Lane Wilson, was given by a double quartet, under the direction of H. B. Turpin.

A sacred concert was given at Anaconda, Mon., February 22, by Miss Scott, Miss Finnegan, Mrs. Ferrell, Mrs. Fitz Butler, George Pender, Max Kruger, Mrs. H. F. Collins, Messrs. Sully, Fitz Butler, Calloway, Stephens, Mrs. Charles Pope, F. Sully, Mrs. Ignatius Donnelly, Mrs. W. C. Dierks and Vernon E. Matlack.

A meeting of the Women's Literary Union was held at Haverhill, Mass., recently under the direction and at the home of Mrs. Margie B. Davis, it being the annual musicale of the union. The Beethoven String Quartet, Mrs. Davis, Mrs. Anderson, Miss Grace B. Priest, and Mrs. Webster participated in the program.

A Colonial tea and musicale was given by Mrs. J. Fisher Chumbley at Knoxville, Tenn., February 23. The musical program was rendered by Miss Frances Cruze, Miss Margie Knaffl, Miss Bessie Platt, Miss Burns. At night the music was furnished by Mrs. Wiley Lee Morgan, Mrs. Henry Brandau, Mrs. Ella Fanz Houk, Mrs. Henry Godwin, Miss Edith Moore, Miss Julia McClung and J. C. Kimball.

A sacred recital under the direction of Mrs. Nelson Denby was recently given at Springfield, Ohio. The following persons took part: George Frankenberg, Walter Jackson and John Bendinger, Mrs. Nelson Denby and Miss Alice Ehrenhart. Haydn String Quartet—Miss Isabel Smith, Miss Julia Moler, Miss Ruth Adler, Mrs. Nelson Denby. Chorus—Miss Marie Davies, Miss Gwendolyn Williams, Mrs. Elsie Kennen, Miss Ebbie Moyer, Mrs. A. G. Spencer, Miss Favola Stephenson, Miss Jessie Mowbray, Miss Belle Aldrich, Miss Myrtle Hullinger, Miss Emma Reed, Mrs. George Frankenberg, Mrs. Alex. Humphreys, Miss Belle Albin, George Frankenberg, C. C. Leedle, Greer Foote, M. M. Bailly, Charles Bancroft, Walter Jackson, John Bendinger, I. N. Seever, Raymond Johnson, Howard Moffat and Henry Jaeger.

Mr. Carl in Ohio.

AFTER a series of successful recitals in Ohio, William C. Carl has returned and resumed his work at the Guilman Organ School. Throughout the trip Mr. Carl was greeted by large and enthusiastic audiences and won the unanimous praise of the press. The Ohio Wesleyan Transcript published the following about the recital at Wesleyan University:

"Throughout the entire program of eleven numbers his unerring sense of balance and beautiful coloring were constantly in evidence. His pedaling was expert, his registration skillful and his phrasing delicate. His interpretations were masterful, especially in his rendering of the wonderful descriptive number by Tombelle, when he successively portrayed the Darkness, the Earthquake and the Angel Choir. His rendition of Bach's Fugue in D major was the work of an artist."

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THE fifth concert by the Haverhill Choral Society will be the last under Mr. Mollenhauer's direction, but as the tickets are selling readily the society will, in all probability, be financially able to continue another season. J. Wallace Goodrich and B. J. Lang are spoken of for the position. It is hoped that the directors of the society may be induced to present "Elijah" next season.

In addition to the Adamowski Trio the soloists at the February concert of the Brockton (Mass.) Choral Society were George S. Dunham and Harry H. McClaskey.

Mme. Antoinette Szumowska, at the fourth of the series of recitals given under the direction of the Wednesday Afternoon Musical Club, at Bridgeport, Conn., recently, was assisted by Mrs. Ella Toedt, soprano.

The Musical Club, of Wellsburg, W. Va., recently held an open meeting with Miss Sarah Palmer. Miss Carrie Matthews, Miss Sarah Palmer, Miss Helen Harden, Mrs. J. F. Jacob and Rev. McDonald gave the program.

The members of the Tuesday Morning Musical Club and a few specially invited friends enjoyed the regular monthly open meeting of the club at Knoxville, Tenn., February 24. Mrs. Ella Franz Houk, president of the club, presided.

Miss Mabel Warner's recent song recital at the St. Cecilia Society, Grand Rapids, Mich., called out a full attendance of members and many visitors. Mrs. C. B. Kelsey presided over the assembly, and Mrs. Irving Barnhart was the accompanist for the afternoon.

The St. Cecilia Club gave a musicale at the residence of Mrs. Noa Ilfeld, Albuquerque, N. M., recently. The program was given by Mrs. Ilfeld, Mrs. Medler, Mrs. Chamberlin, Mrs. Clancy, Mrs. Bryan, Miss Fitch, Miss Menaul, Mrs. Merritt, Mrs. Clancy and Mrs. Himoe.

The Music Club, of Holyoke, Mass., gave a concert February 24 with the following soloists: Miss Marguerite Harding, of Boston; Miss Rebecca Wilder Holmes, of Springfield and New York; Miss Florence Terrel, of New York; Miss Mary L. Regal, of Springfield, accompanist.

The Woman's Musical Club, of Wheeling, W. Va., gave a concert February 20. Mrs. Cyrus P. Flick read a paper on "Women in Music." Mrs. Emily Pollock Stifel, Miss Gertrude McConaughy, Mrs. Flora Williams, Miss Laura Hipkins and Miss Letha Frazier carried out the musical program.

The Milwaukee (Wis.) Musical Society gave its 401st concert at the Pabst Theatre, February 21. The soloists were Sara Anderson, Mrs. Peat-Fink and Rudolph Schmidt; J. Erich Schmaal accompanist. The male chorus consists of eighty voices and the mixed chorus of 200 voices.

The Tuesday Musical met recently at the home of Miss Keatts Biscoe, Little Rock, Ark. The program consisted of both violin and cornet music, besides vocal and piano. A musical paper by Miss Bobbie Jones proved instructive as well as entertaining. On March 3 the club was the guest of Miss Alvan Fones.

The second concert of the St. Cecilia Society took place at Tacoma, Wash., March 3. At this concert a miscellaneous program was given, with Jensen's cantata, "The Feast of Adonis," as the principal number. The march and chorus from "Tannhäuser" and Fanning's "Viking's

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Chorus" were also on the program. There were no outside soloists, the solo, duet and quartet work being entrusted to members of the society.

Miss Torrington had charge of the program at the working musical of the Wednesday Club, Harrisburg, Pa., March 4, held at Mrs. David Fleming's residence. Miss Torrington's paper was on "Schumann," and it was illustrated by a program of selections from the composer's works, which was participated in by members of the club, as follows: Mrs. Decevee, Miss Ellen Kelker, Miss Seaman, Miss Sara Hiester, Mrs. David Fleming, Miss MacDowell and Miss Mowry.

The Wednesday Morning Musical Club, of New Castle, Pa., gave an open meeting in the audience room of the First M. E. Church, on Thursday evening, February 26. The Misses Hamilton and White, Mrs. A. D. Hoadley, the Misses Lehmer and McConahy, Miss Sue Harvard, Miss Katherine Kurtz, Mrs. Mary Mehard, Miss Falls, Mrs. A. W. Treadwell, Mrs. S. C. Nicklin, Miss Agnes Parry, Miss Mame Thompson, Miss Frances Greene and Mrs. W. H. Hay took part in the program.

The Choral Union had its second rehearsal February 27 in Taunton, Mass., when work on "The Swan and the Skylark" was taken up with interest. Dr. Jules Jordan complimented the chorus on the quality of its tone and its ability to read rapidly. Previous to the opening of the rehearsal a committee to direct the affairs of the club was elected by the members, the committee consisting of Mrs. John A. Abbott, Miss Florence W. Davol, William S. Woods, Allston E. Williams and William R. Billings.

The solo department of the Eurydice Club produced the "Muellerhede," or "The Miller Song Cycle," of Franz Schubert, February 27. This musical drama was given entire for the first time with English words in America, under the direction of Mrs. Lenore Sherwood Pyle. The translations were by Mrs. Kate Brownlee Sherwood, and some of them, the Prologue, Epilogue, and the cluster of songs which are to be read in their natural sequence, and which Schubert did not set to music, appear in English for the first time.

Those who took part in the cantata, "Bethlehem," given at Chester, Pa., February 27, were Miss Pearl McCoy, Miss Gertrude Tilley, Alonzo Yocum, Charles Bond, J. W. Atkins. Chorus—Miss Agnes Feather, Miss Belle Hood, Miss Fannie Dill, Miss Katharine Shane, Miss Bertha Shane, Miss Bessie Rowe, Miss G. Benley, Mrs. Herman Gruwell, Mrs. Albert Buchanan, Mrs. W. S. Harrington, Mrs. A. E. Bogart, Miss Margaret Fryer, Miss Katie Taylor, Miss Gertrude Tilly, Mrs. Charles Powers, Charles W. Deans, Edward North, Roy Robertson, William Bateman, William Bristowe, George North, J. Robertson, Robert Brown. Chorister, Dr. A. E. Bogart; accompanists, Miss Adella Smith and William Bristowe.

The Fortnightly Musical Club, of Cleveland, Ohio, gave a program February 24 at its matinee concert at Chamber of Commerce Hall. The club members were assisted by Harry P. Cole and Norville Lewis. The audience was much interested in the song cycle, "Cupid in Arcady," which was sung by Miss Hilker, Miss Robeson, Mr. Cole and Mr. Lewis. The words of the songs were from the Elizabethan poets. The other numbers were: Sonata for violin and piano, op. 21, No. 2 (Grieg), Miss Adele Stone and Mrs. C. H. Norris; and a group of piano solos, (a) "Bridal Procession" (Grieg), (b) Impromptu in A flat (Schubert), (c) "Gondoliers" (Nevin), by Miss Louise Perley. Miss Caroline Lowe was accompanist.

A program of Scotch and Irish music was given February 17 at the regular concert of the Ladies' Musical Club, Tacoma, Wash. The assisting artists were Mrs. D. W.

Beregy, L. W. Pratt and W. B. Gibbons. Miss Cummings gave an Irish ballad, and a quartet, composed of Mrs. Bates, Miss Algeo, Miss Hovey and Mrs. Chamberlain, sang arrangements of "Annie Laurie" and "Believe Me, If All Those Endearing Young Charms." Mrs. Bates, the president, announced the evening concert, which was given March 4, and at which Mrs. Rose Bloch-Bauer and Dom J. Zann, the well known Portland baritone, assisted. A feature was the "Lost Chord," arranged for women's voices, sung by the club chorus under the direction of W. B. Gibbons, Mrs. Bates and Mrs. Bergey sustaining the solo parts.

The fourth musical of the Houston (Tex.) Quartet Society was given February 18. The society was assisted by Eugene Cowles, Miss Elizabeth Blamere, Miss Clara Farrington and Walter Pyck. The active members of the society are D. D. Bryan, president; F. L. Miller, vice president; J. H. Taylor, secretary; A. J. Bolton, treasurer; L. Ilfrey, librarian; H. F. MacGregor, Ward Hume, John Harris, who compose the board of directors; musical director, Fred F. Dexter; society accompanist, Henry C. Breaker; J. A. Milroy, C. E. Oliver, H. Woodhead, Ehrich Schmidt, H. C. Schrimmer, J. H. Taylor, A. J. Bolton, R. T. Giraud, L. Ilfrey, A. Alban, William Dissen, D. A. Dickey, William J. Holbeck, J. B. Muir, Baltis Allen, William Hurley, W. E. Mills, W. A. Cook, C. L. Vickers, R. D. Steele, A. McFee, S. A. Kincaide, A. C. White, D. D. Bryan, F. L. Miller, Percy Allen, F. E. Russell, George E. Dickey, L. Murden, S. R. Pickens, J. F. Meyer, Jr., Boon Gross and W. E. Owen.

The Amphion Club, of Dallas, Tex., has been in existence for about three years. It is a consolidation of the Dallas Quartet and Apollo clubs. The purpose of the organization is to give concerts, with and without outside soloists. The club has now in preparation special work for its appearance with the Banda Rossa, in March. Clarence B. Ashenden, formerly of Boston, is the club's director. The following is the personnel of the club: Officers—E. C. Magee, president; G. F. Thompson, vice president; P. L. Russell, secretary; W. R. Faught, treasurer; Clarence B. Ashenden, musical director; Miss Alice Fergusson, accompanist. Executive Committee—F. D. Connor, W. R. Faught, E. C. Magee, P. L. Russell and G. F. Thompson. Active Members—W. G. Achenbach, W. G. Brown, J. M. Cole, F. D. Connor, J. E. Chase, W. H. Davidson, W. A. Dyckman, L. Diamond, G. F. Edwards, W. R. Faught, A. B. Harris, D. C. Homan, W. Hogg, J. L. Johnson, E. L. Kirtley, O. Kleppinger, M. C. Kersh, W. W. Lake, R. S. Lowrance, E. C. Magee, K. N. Matthews, W. H. Marshall, T. V. Orr, H. W. Peck, F. K. Russell, P. L. Russell, W. M. Reynolds, J. F. Rhodes, J. Rucker, F. H. Skingle, G. R. Scruggs, F. S. Speelman, S. C. Skeilvig, G. F. Thompson, A. G. Thomas, L. Thalheimer and P. D. Worthington.

Lecture on German Lied.

MRS. GUSTAV L. BECKER gave a lecture at the studio of Mme. Jenny Grau Meier, 104 West Ninety-fourth street, Saturday on the development of the German Lied. The illustrations were given by Madame Meier. Groups of songs by Schubert, Schumann and Franz divided the lecture into three parts, each of which introduced a sketch of the determining events of the composer's career. Madame Meier's interpretation was entirely adequate; she was most successful in the Franz songs and in the "Frühlingstraum." Two of Madame Meier's pupils sang admirably. The program follows: "Aufenthalt" and "Frühlingstraum," Schubert; "Der Nussbaum" and "Mondnacht," Schumann; "Weistdu noch," "Lieb' Liebchen," "Abends" and "Im Herbst," Franz.

RECITAL AT OGONTZ SCHOOL.

A BRILLIANT recital was given at Ogontz School, near Philadelphia, Thursday night of last week by the vocal pupils of Mrs. Ratcliffe Caperton. The class includes some wonderfully good voices, and these under the influence of the Lamperti method, as taught by Mrs. Caperton, are remarkably developed as to purity of tone and placing. Miss Marie Stone Langston sang with fine effect; Miss Doris Fuller, of Brooklyn, who is studying with Mrs. Caperton in New York, sang most artistically and charmingly; but the honors of the evening rested easily with these young artists and Misses Laura Browne, of Brooklyn, and Miss Eloise Holden, of Syracuse, N. Y. Miss Holden possesses a technic that many older singers would envy. Mrs. Caperton sang with the same repose of manner and artistic style that characterizes all her work, and her singing of the Scotch songs, always so welcome to her audiences, made a charming finale to a delightful concert. The program follows:

Overture, Faust.....Gounod
Piano, violin and 'cello.
Bridal Chorus, Lohengrin.....Wagner
Misses Holden, Browne, Fuller, Capron, Rogers, Carrington,
Wight, Fisher, Cray, Davis, Cochran, Jefferson, O'Neill.
The Nightingale and the Rose.....Park
Miss Laura Browne.
Quand on Aime.....d'Hardelet
Miss Helen Davis.
A Fairy Love Song.....Willeby
Miss Anna Wight.
Trio, The Gypsies.....Schumann
Misses Holden, Capron and Davis.
Si mes vers avaient des Ailes.....Hahn
Es liegt ein Traum auf der Haide.....von Flieitz
Miss Capron.
The Quest.....E. Smith
Miss Marie Stone Langston.
A Song of Thanksgiving.....Allitsen
Miss Doris Fuller.
Trio, Home for the Holidays.....Schumann
Misses Browne, Holden and Wight.
Waltz, Romeo and Juliette.....Gounod
Miss Laura Browne.
Gavotte Mignon.....A. Thomas
Miss Anna Wight.
Duet, Night in Venice.....Arditi
Misses Browne and Holden.
Aria, Le Cid.....Massenet
Miss Doris Fuller.
Agnus Dei.....Bizet
Miss Marie Stone Langston.
Polonaise, Mignon.....A. Thomas
Miss Eloise Holden.
Thänen des Herzens.....Golttermann
Spring Song.....Cöeuen
Scotch Songs and Chorus.....
Mrs. Caperton.

A Glazounow Symphony.

GLAZOUNOW'S Seventh Symphony was recently performed for the first time in the English capital. The London Times says of the work: "M. Glazounow has no little facility in the 'invention' of themes on the old patterns—patterns which were well worn before his creative ability made itself manifest. But of new things he has—in this symphony—little enough to say; and, as in many historical instances, the less there is to say the more diffuse is the sayer. The opening movement of his symphony has some melodious charm, but neither here nor in any of the other movements is the melodic form in any sense Russian. Though too much may be claimed for nationalism in music, still individualism counts for much, and of individuality here we find few traces. M. Glazounow seems to suffer from perennial youth—from Mendelssohnism, so to speak—and its consequent diffuseness. But the diffuseness is that of a Rubinstein—by no means a characteristic Russian composer—not of a Tchaikowsky."



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BOSTON, March 7, 1903.

ANNA MILLER WOOD'S pupil, Miss Carolyn Boyan, sang recently at a concert in Fall River, receiving high compliments for her work. A local critic said: "Then came Miss Carolyn Boyan, contralto, who made the hit of the evening. Her singing was characterized by a delightful ease and naturalness."

The recital of Miss Wood's advanced pupils announced for March 12 has been postponed to March 26, on account of Miss Wood's many singing engagements. On Easter Sunday she will sing two solos at the Parker Memorial Church.

The first concert in Mrs. S. B. Field's series was given at the Hotel Somerset on March 2. The Mannes String Quartet, of New York, with the assistance of Miss Alice Robbins Cole, contralto, gave the program. Miss Marguerite Hall and Ellison van Hoose will be the soloists at the second one, March 16.

Madame Edwards announces two informal studio presentations of operatic scenes to be given without stage costumes or scenery, by her opera class, with the assistance of Robert Hall, Signor Passanante, George Deane and Signor Fiumara; Adeline Raymond-Ward at the piano; Signor Vianesi, director. On Thursday afternoon, March 12, the program is the last act of "Mignon" (Mignon, Mrs. Drew; Wilhelm, Mr. Hall; Lothario, Signor Fiumara)—last act of "Faust" (Marguerite, Mrs. Martin; Faust, Mr. Deane, of New England Conservatory; Mephistopheles, Mr. Martin)—the balcony scene and the Friar Laurence scene of Act II, "Romeo and Juliet" (Juliet, Miss Ellsbree; Romeo, Mr. Hall; Gertrude, Mrs. Drew; Friar Laurence, Mr. Martin).

Friday evening, March 13, will be given first and second scenes of the last act of "Trovatore" (Leonora, Miss Wetmore; Azucena, Miss Parker; Manrico, Signor Passanante; Il Conte di Luna, Signor Fiumara)—the balcony scene and the Friar Laurence scene of Act II, "Romeo and Juliet," with same cast as Thursday; and the last act of "Faust" also repeated.

Mme. Caroline Gardner Clarke has resigned her position as soprano of the Central Church, after singing in the quartet for the past seven years. Madame Clarke has had several fine offers made her, one from a church in New York, but she has decided to rest for a time, particularly as she has many concerts in view for the spring. This week she sang in New Hampshire. Special programs have been arranged for the vesper services at the Central Church during the remainder of Madame Clarke's stay, which will be until Easter Sunday.

Miss Olive S. Brooks, pupil of John Jewett Turner, gave her first recital last week and did very satisfactory work, her songs being three by Neidlinger, "Reveries," "Night," "Morning"; Logé's "A Norwegian Song"; Henschel's "No More"; two by Nevin, "Airly Beacon" and "A Song of Love"; German's "Who'll Buy My Laven-

der?"; and Sullivan's "Where the Bee Sucks." William Dietrich Strong was the pianist and accompanist.

The fifth recital of the season and the twenty-third in the series of the standard piano works was given in Huntington Chambers Hall Wednesday evening by Carl Faelten in his usual masterly fashion, and delighted a large audience as heretofore. Mr. Faelten's repertory, like that of his predecessors, Bülow and Rubinstein, seems to be truly inexhaustible, and while the last named were apt to vary much from time to time Mr. Faelten seems to be able to keep at the highest standard all the time and never to disappoint his large audiences, who listen as he plays entirely "con amore" and in complete sympathy. Mrs. Reinhold Faelten's prefatory remarks were interesting and to the point. The full program was as follows:

Sonata, G major, op. 79.....Beethoven
Eroica Variations, op. 35.....Beethoven
Etude, op. 25, No. 6.....Chopin
Mazurka, op. 33, No. 1.....Chopin
Valse, op. 64, No. 2.....Chopin
Songs Without Words, op. 19, Nos. 1, 2 and 3.....Mendelssohn
Venezia e Napoli, Gondoliera, Canzone e Tarantelle.....Liszt

Miss Lucie A. Tucker, with Miss Laura Hawkins at the piano, sings at Chickering Hall, Tuesday evening, March 17, at 8.15, an aria from "Alceste," by Gluck, and one from "Galathée," by Victor Massé; early songs of Italy, France, England and Scotland, and songs by Brahms, Franz, Dvorák, Margaret Lang, Coleridge-Taylor and Richard Strauss.

Edwin H. Lemare will give the opening recital on the new Berkeley Temple organ on Thursday evening, March 19.

A musical and literary entertainment was given Tuesday evening at the residence of Mrs. Horace H. Jacobs, Dorchester, in aid of the Cullis Consumptives' Home. The program consisted of solos by Miss Humphrey, Mr. Rowe, Samuel J. MacWaters and Mr. Minot, and readings by Mrs. George A. Hibbard. Archibald L. Davison was the piano accompanist.

Ernst Perabo gave a concert in Portland, Me., Tuesday evening before the Rossini Club. He was assisted by Miss Sallie Frothingham Akers, of New York.

Mrs. Alice Bates Rice, soprano; Heinrich Schuecker, harpist, and Carl Peirce, violinist, were the soloists at the Aeolian Orchestrelle musicale, at Steinert Hall, Friday evening.

A concert was given on Sunday evening, March 1, to form the nucleus of a fund to pension the Symphony players when they are past service. A large audience was present, and many contributed something beyond the price of their tickets, the donations ranging from 50 cents to \$5.00. The program was of highest interest, and the enthusiasm ran high. When Mr. Gericke appeared he was presented with a silver laurel wreath on a velvet cushion, on behalf

of his orchestra. The audience rose to their feet in homage, and the brass band played a "Tusch"—a fanfare—in the heartiest manner.

The program at the seventeenth concert of the Boston Symphony Orchestra on Saturday evening, March 7, was: A Faust Overture.....Wagner
Das Gefilde der Seligen (first time).....Weingartner
Symphony No. 9, in C major.....Schubert

ESTELLE LIEBLING IN ENGLAND.

ON her tour through England Estelle Liebling, the soprano, is delighting her audiences and the critics. Following are a few short extracts from the principal papers of the chief inland English cities:

The singing of Estelle Liebling, as an example of brilliant vocalization, was almost phenomenal. We never heard cleaner chromatic scales, nor do we remember any vocalist with such a wonderful command of the staccato. In quality of voice and style Miss Liebling comes nearer to Mme. Ilma di Murska than any vocalist of the last thirty years.—Birmingham Daily Gazette.

Estelle Liebling, the vocalist, created a great impression with her remarkable vocalization, which strongly reminded us of the once famous Ilma di Murska. She reached high D in alt, and her facility of execution, in the way of runs and trills, almost eclipsed the flute obligato.—Birmingham Daily Mail.

Rich soprano voice, with a surprising compass.—Birmingham Express.

Remarkable compass.—Birmingham Dispatch.

Possesses a voice of peculiar quality and range, which she uses with startling dexterity. Her imitative powers are considerable, and it was impossible at times to distinguish the voice from the flute. In the encore her singing was more remarkable still, and she reached notes rarely attempted by the best sopranos of our day. She well deserved the big reception accorded her.—Stratford-on-Avon Herald.

A vocalist of phenomenal powers, with a pleasing and powerful voice, and exceptional vocal agility and finish, who won a decisive and well deserved triumph.—Sheffield Telegraph.

A brilliant exponent of her art * * * roused the auditors to the very highest pitch of admiration.—Liverpool Courier.

It is hard to describe the birdlike notes of Estelle Liebling's voice. For range and delicacy of sweetness it is abnormal. Her vocalization is astounding.—Southport Visitor.

The blending with the flute was perfect. The passages were bird-like.—Leamington Courier.

Her soprano solo was the feature of the concert. She was clamorously applauded.—Liverpool Post.

In the Bell Song she exhibited her splendid range of notes. * * * Her purity of tone and perfect tune were most exquisite. Her trills and top register notes were wonderful in delicacy of tone and execution.—Blackpool Gazette.

Sang exquisitely.—Blackpool Times.

The Bell Song was brilliantly done by this cultivated songstress.—Liverpool Echo.

In some passages it needed a very acute ear to know when it was the voice and when it was the flute performing. * * * It was a brilliant exhibition of vocalization.—Staffordshire Chronicle.

A delightful interlude was this exquisite singing. * * * An artist of the highest culture.—Birmingham Mail.

A delightful soprano, with marvelous upper notes, * * * held her audience spellbound.—Buxton Chronicle.

Beautiful soprano voice, clear and rich, with a special gift of expression.—Blackpool Herald.

Wonderful command and range of voice.—Cheltenham Examiner.

Revelled in high and liquid notes, trills and runs.—Reading Mercury.

A soprano of unusual quality and range * * * unusual powers in floriture and continuous singing in alt.—Nottingham Guard.

Her organ is of clear, flutelike quality, and she tripped up and down the chromatic scales and gave the trying staccato passages with no more apparent difficulty than the "Brilliant Bird" she was supposed to imitate.—Burton Daily Mail.

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Powers Studio Musicales.

It might almost be said without exception that the program given at the Powers studios on Saturday last was the best that Mr. Powers has ever provided for his friends. Miss Carolyn Lewis Lum, of Birmingham, Ala., came to Mr. Powers from the New England Conservatory of Music, where she was under the vocal guidance of Mr. Chadwick. Her singing on Saturday last stamped her as a finished artist, and demonstrated that Mr. Powers knew what he was talking about when he assured his friends that he had a most pleasant surprise in store for them. Miss Lum gave a splendid exhibition of vocal skill, and Mr. Powers will no doubt renew the pleasure for his friends by placing the name of Miss Lum on another of his programs in the not distant future. Genuine regret was expressed at the inability of Miss Vibberts, of Meriden, Conn., to appear, owing to a sudden attack of the grippe. It is understood that Miss Vibberts possesses a remarkably beautiful contralto voice, and the disappointment at not hearing her was very keen. It seemed natural for Percy Hemus to be on so gala a program. His signal vocal abilities are so well known that it would be superfluous to go into details in his case. Suffice to say that he more than sustained

his splendid reputation. Mr. Powers' singing disclosed anew his inimitable art, while Miss Julia C. Allen (who played some violin numbers in place of Miss Vibberts) and Harold Briggs contributed instrumental numbers with rare artistic merit. The program follows:

Adelaide	Beethoven
Willst Du Mein Herz Schenken	Bach
Wie Bist Du, Meine Königin	Brahms
Chanson, Toreador (Carmen)	Bizet
Percy Hemus.	
Aria from Titus	Mozart
Miss Carolyn Lewis Lum.	
Die Thräne	Stegeli
La Partenza	Moderati
(Composed for and dedicated to Mr. Powers.)	
Francis Fischer Powers.	
Die Lorelei	Raff
Three Gypsies	Liszt
Schwanenlied	Hartmann
Miss Lum.	
Scherzo in C sharp minor	Chopin
Harold S. Briggs.	
Snowy Breasted Pearl	Robinson
The Little Red Fox	Sommervell
Dawn, Gentle Flower	Sterndale Bennet
Sweet Is Tippetary	Arms Fischer
Song of Sleep	Sommervell

Dilemma	Richardson
Mr. Hemus.	
Love Song	Foot
If No One Ever Marries Me	Lehmann
Sweetheart	Chadwick
Miss Lum.	

A Sunday Concert.

At a Sunday evening concert in the Metropolitan Opera House Madame Roger-Miclos carried off the chief musical honors and most of the applause. It was due solely to her appearance on the program that a fairly large audience braved the weather in order to attend the concert. Madame Roger-Miclos played the Saint-Saëns Concerto in G minor with exceptional finish, taste and temperament. The scherzo was especially delightful. The popular pianist received a veritable ovation.

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ABIDE WITH ME. By H. Gladstone Hill, 50c.
NEARER, MY GOD, TO THEE. By Freeman, 50c.
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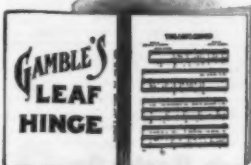
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